ATTACK OF THE FLYING SAUCERS

Screenplay by
George Worthing Yates and
R. T. Marcus
FINAL DRAFT
June 7, 1955
Story by Curt Siodmak

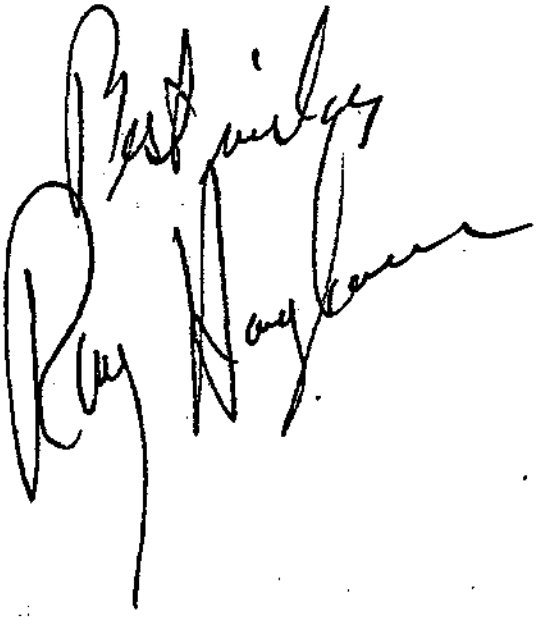
COLUMBIA PICTURES

presents

EARTH VS. THE FLYING SAUCERS

Hugh Marlowe as Dr. Russell (Russ) Marvin
Joan Taylor as Carol Marvin
Donald Curtis as Major Huglin*
Morris Ankrum as General John Hanley**
Thomas B. Henry as Admiral Enright
John Zaremba as Professor Kanter
Grandon Rhodes as General Edmunds
Larry Blake as The Motorcycle Officer
Harry Lauter as Cutting
Charles Evans as Dr. Alberts
Clark Howat as Sergeant Nash
Frank Wilcox as Alfred Cassidy, State Department
Alan Reynolds as Major Kimberly

Directed by Fred F. Sears
Screenplay: George Worthing Yates, Raymond T. Marcus
Story by Curt Siodmak
Suggested by the book FLYING SAUCERS FROM OUTER SPACE by Major Donald E. Keyhoe
Produced by Charles H. Schneer
Executive Producer: Sam Katzman
Director of Photography: Fred Jackman Jr.
Technical Effects by Ray Harryhausen
Art Director: Paul Palmentola
Editor: Danny D. Landres
Set Decorator: Sidney Clifford
Asst. Director: Gene Anderson Jr.
Special Effects: Russ Kelley
Musical Director: Mischa Bakaleinikoff
Production Coordination: Jack Erickson
Unit Manager: Leon Chooluck
Original Screenplay Title: ATTACK OF THE FLYING SAUCERS
A Clover Production
Release Date: July 1956
Running Time: 83 minutes



ATTACK OF THE FLYING SAUCERS

FADE IN:

MONTAGE

EXT. SKY - DAY

1 Dramatic shot of clouds. 1

NARRATOR'S VOICE
Since Biblical times, Man has witnessed and recorded strange manifestations in the sky and speculated on the possibilities of visitors from another world.

DISSOLVE TO:

EXT. SKY - DAY

2X Late model jet fighter plane flying alone, suddenly veers in its course. 2X

INT. JET COCKPIT (H-PROCESS)

3HX PILOT'S POV 3HX
Through plastic bubble we see saucer up ahead. Sound effect as pilot throttles up for maximum power for chase.

INSERT: Air speed indicator climbs to 650 miles per hour.

INT. JET COCKPIT (PROCESS) (FAST PLATE)

4 CLOSE SHOT 4
Pilot strains to see saucer.

5HX PILOT'S POV (H-PROCESS 5HX
as saucer disappears.

5HX CONTINUED: 5HX

INSERT: Pilot's hand switches on radio.

INT. COCKPIT (PROCESS) (FAST PLATE)

6 Pilot rapidly making report. SUPERIMPOSE: 6

INSERT: Teletype tape reading:
"UFO sighted 12,000 feet
traveling excess thousand
miles per hour."

DISSOLVE TO:

EXT. MIDWEST FARM - DAY

7X Farmer on large tractor alone in vast furrowed field. 7X

8 CLOSE SHOT FARMER (PROCESS) 8
as he looks up suddenly hearing sound effect of high-pitched whine of approaching saucer.

9HX LONG SHOT SKY 9HX
The saucer's sound disappears as suddenly as it had appeared. What might be a saucer disappears as a speck in the sky.

10 CLOSE SHOT FARMER (PROCESS) 10
Frightened, he takes a bandana out of his back pocket and wipes the perspiration from his forehead. SUPERIMPOSE:

INSERT: Newspaper headline:
FLYING SAUCER SIGHTED OVER KANSAS.

EXT. RICE PADDY - DAY

11 ESTABLISHING SHOT 11
One or two Oriental farmers working in rice field.

12 CLOSE SHOT ORIENTAL FARMER (PROCESS) 12
squatting in rice paddy. He looks up suddenly as sound effect of saucer is heard. Fear begins to show on the farmer's face. SUPERIMPOSE:

12 CONTINUED: 12

INSERT: Teletype tape reading:
"Vicinity of Hong Kong
reports saucers."

DISSOLVE TO:

INT. TRANSCONTINENTAL PLANE COCKPIT - DAY (PROCESS)

13 Pilot suddenly looks up and out. He nudges co-pilot who does same. 13

14HX PILOT'S POV (H-PROCESS) 14HX
Saucer appears to be bearing down on them with tremendous speed. Pilot makes a motion which puts plane into dive.

INT. TRANSCONTINENTAL PLANE CABIN (PROCESS)

15 Hostess pitches forward, spilling coffee. Passengers are spilled from seats. Those who are able, peer anxiously through windows and gesticulate excitedly. 15

INT. TRANSCONTINENTAL PLANE CABIN (H-PROCESS)

16H PASSENGERS' POV THROUGH WINDOW 16H
A saucer can be seen quite distinctly as it maneuvers past window of plane then streaks away at great speed.

NARRATOR'S VOICE
Today from the skies of California ...the fields of Kansas...the rice paddies of the Orient...the air space over major cities...from every corner of the globe come persistent reports of UFO's -- better known as unidentified flying objects...or, sometimes flying saucers.

DISSOLVE TO:

INSERT: Brass plaque reading:
AIR TECHNICAL INTELLIGENCE
COMMAND - HEADQUARTERS.

INT. ATIC OFFICE

17 DOLLY SHOT OF EXPERTS 17
holding interviews.

NARRATOR'S VOICE
In Dayton, Ohio, the Air Technical Intelligence Command gathers and sifts data from all quarters of the globe. Ninety-eight per cent of the reports can be dismissed as irrelevant while two per cent warrant serious consideration.

The Air Force is aware of the widely held conclusion that flying saucers are from another planet.

It has never denied this possibility and its probing and digesting of information with reference to UFO's continues unceasingly.

DISSOLVE TO:

INSERT: Plaque reading:
CONTINENTAL DEFENSE COMMAND
- HEADQUARTERS.

DISSOLVE TO:

INT. OFFICE COMMANDING GENERAL CDC

18 CAMERA MOVES IN as a general officer is signing an 18
order which he hands to an aide for transmission. The aide leaves. General with thoughtful look turns and stares out of window behind him.

19X GENERAL'S POV 19X
Sunset sky filled with back-lit clouds.

19X CONTINUED: 19X

NARRATOR'S VOICE
As a result of certain conclusions reached by the Air Technical Intelligence Command -- from Colorado Springs, Colorado -- headquarters of the Continental Defense Command, came the following order -- All military installations are to fire on sight at any unidentified flying objects... But the leaders of the military establishment wondered whether they had the weapons or 'know-how' to deal with any real:

SUPERIMPOSE:

MAIN AND CREDIT TITLES

20 MAIN TITLE -- ATTACK OF THE FLYING SAUCERS -- should come down over the sky b.g., with terrific hair-raising impact. After CREDIT TITLES: 20

FADE OUT.

FADE IN:

AERIAL VIEW DESERT ROAD - DAY

21X From very HIGH ANGLE (as from flight) we see a conventional closed car driving along a dusty desert road. There is no other traffic and no other sign of life except a signpost which reads: 21X

EXT. DESERT - DAY

22 MOVING SHOT A LARGE SIGNPOST as seen through car window. 22

YOU ARE APPROACHING
OPERATION SKYHOOK
RESTRICTED AREA
DEPARTMENT OF DEFENSE

INT. MARVIN CAR (PROCESS) - DAY

23 MEDIUM CLOSE SHOT 23

CAROL is driving. She is an attractive young woman in her twenties, dressed in smart light-weight clothes suitable to the baking desert country. Beside her on the front seat is RUSS, handsome and thirtyish. He is fussing with a battery-operated tape recorder into which he is preparing to dictate a report. They are moving along at a fast clip.

RUSS
(dictating into recorder)
July sixteen... To special Security Council Commission... Re: Project Skyhook... Summary and progress report from project director, Doctor Russell A. Marvin....

CAROL
(interrupting)
...and Mrs. Doctor Russell A. Marvin, without whose inspiration and untiring criticism this report could never have been written.

RUSS
Married two hours and already she's claiming community property.

She slaps away his hand as he reaches for her.

CAROL
(mock severity)
Now that we're married, you don't have to sneak up on me when I'm not looking... Besides it's...

RUSS
(interrupts)
You've always had eyes in back of your head.

CAROL
...not safe when you're driving.

As Carol starts to bring the car to a halt...

RUSS
(hastily)
But pretty...

23 CONTINUED: 23

Almost before the car has come to a complete stop, Russ closes in for a long kiss on the mouth. Then, they break apart, but only slightly. Carol fondles the back of his head, holding his face close to hers.

CAROL
(softly)
I thought intellectual giants were shy and backward with girls. Where'd you learn....?

RUSS
My third grade teacher, Miss Hickey, said I was a quick study.

They kiss again, hard.

CAROL
(murmurs)
You're starting something you won't be able to finish.

Russ leans back reluctantly.

RUSS
Yeah. Today, I've got a hot date with a rocket.
(sighs)
Drive on.

As Carol starts up the car again, Russ resumes dictating.

RUSS
Because of recent scientific advances it has at last become possible to realize an ancient dream -- the exploration of Outer Space -- To prepare for this great stride forward, it is first necessary to assemble data on conditions at atmospheric levels beyond those hitherto explored --

MONTAGE

24 thru 32 A brief review of PROJECT SKYHOOK over Russ' voice as he dictates report: 24 thru 32

24 thru 32 CONTINUED: 24 thru 32

INSERT: Elaborate blueprint of multi-stage rocket.

X High altitude rocket blasting off.

X Films of earth as seen from climbing rocket.

INSERT: Blueprint of Harryhausen shot, (similar to 2-page spread, pp. 30 and 31, LIFE, Jan. 24, 1955), designated HEMISPHERIC ORBITAL REACTOR (AUTOMATIC) for CIRCLING EARTH (HORACE) RUSSELL MARVIN, DESIGNER.

RUSS
(continuing)
To collect the necessary data, a plan was devised for unmanned automatic observation posts to be sent up in rockets to a distance hundreds of miles above the earth's surface. There, swinging in endless orbits around our planet, twelve tiny man-made moons would circle, reporting down to earth by radio and thus providing us with the primary information needed to prepare the way for man's own ascent into space.

H A spaceborne rocket revolving in f.g., with curvature of earth in b.g. What sky is visible, of course, shows black at this great altitude.

X A shower of meteors through the night sky.

X Shot of sun's flaming corona during eclipse.

X Experimental space suits (Navy) being tried on.

RUSS
(continuing)
The effects of gravitational loss, showers of meteoric dust, the fierce and undiluted heat of the sun, the cosmic radiation which is thought to fill the airless space between the planets and the stars... All have to be studied and analyzed.

INT. CAR - DAY

33 CLOSE SHOT TAPE MACHINE 33
Russ suddenly stops dictating as a persistent hum comes over the scene.

RUSS' VOICE
At the present time, we have launched ten of the twelve artificial satellites called for in the plan for PROJECT SKYHOOK....

34 CLOSE TWO SHOT RUSS AND CAROL (PROCESS) 34
Russ pauses and listens intently.

RUSS
Do you hear it?

CAROL
Hear what?

RUSS
Shhh! Listen.

The noise gets louder -- gains in intensity. Russ and Carol look at each other perplexed.

35H MEDIUM CLOSE SHOT (H-PROCESS) 35H
Carol and Russ in the f.g. Between them, through the rear window, can be seen the retreating roadway. An enormous circular object dips into scene and appears to be overtaking the car. As it gets close, the keening noise grows almost unbearable. Before Russ and Carol can get oriented about where the noise is coming from, the saucer climbs out of view above the car. Now Russ and Carol peer around through the car windows to try to locate the source of the sound but since it is directly above them, they cannot see it for the moment. To the characteristic saucer sound is now added a very distinct second sound: a steady, high-pitched, rapid-fire clicking noise like the sound of a giant telegraph key.

36H MEDIUM CLOSE SHOT (H-PROCESS) 36H
SHOOTING THROUGH the windshield of the car. The backs of Carol and Russ frame the f.g. The saucer swoops down over the road ahead of them and moves ahead at a majestic speed.

37 REVERSE ANGLE (PROCESS) 37
Carol and Russ stare ahead, transfixed. Finally, Carol turns and looks questioningly at Russ.

37 CONTINUED: 37

CAROL
What in the ---- ?

RUSS
(excited)
Go after it!

38H MEDIUM CLOSE SHOT (SHOOTING THROUGH WINDSHIELD) (H-PROCESS) 38H
Backs of Carol and Russ frame shot. Carol steps on the gas and drives ahead at full speed. The saucer easily outspeeds them, increasing the distance between it and the car until it is about a quarter of a mile ahead of them. All this while, the high-pitched clicking noise dominates the sounds coming over scene. When it reaches the maximum distance ahead of the car, possible in SPECIAL EFFECT, it floats easily for a moment, then with startling suddenness, it reverses direction and comes back at the car with incredible speed. The full looming shape of the saucer fills the space visible through the windshield. It looks as though it is about to crash into the car.

39 SIDE ANGLE (PROCESS) 39
Car veering, Carol and Russ both duck instinctively. Carol also tugs at the wheel of the speeding car, pulling it off the road and across the adjoining empty field. The speeding car rocks and bounces dangerously over the uneven ground, threatening to flip. Russ and Carol both grab at the wheel as Carol brakes the car to a stop. Russ scrambles out of the car on his side. Carol slides over and leans half out of the car to look up, too.

EXT. SKYSCAPE - DAY

40HX FULL SHOT SAUCER RUSS AND CAROL'S POV 40HX
Saucer hovers lightly above them for a moment then rises vertically at incredible speed, dwindling into a speck before they can very well grasp what they have seen.

EXT. DESERT - DAY

41 MEDIUM SHOT RUSS AND CAROL 41
They finally drop their gaze from the sky and stare at each other blankly, not daring to acknowledge what they have just seen.

INT. CAR - DAY

42 CLOSE SHOT CAROL 42
She's still stunned. A faint hum makes her look down. CAMERA PANS DOWN WITH her look, to tape recording machine. It is still on. Her hand reaches into shot and shuts it off.

43 TWO SHOT 43
as Russ comes around and slides into driver's seat. Carol finally breaks the uneasy silence.

CAROL
Russ! It was a saucer -- a flying saucer!

RUSS
(carefully)
We think we saw something that looks like one. That's all we know.

CAROL
(puzzled)
We saw it. We heard it -- both of us. What else do we have to know?

RUSS
We need time to think... to evaluate this....
(gropes)
...this experience....before we sound off.

CAROL
Give me a light.

Her hands shake. He gives her a light.

CAROL
Of course. It wasn't a saucer at all. I just shake like this all the time.

Russ grins, leans over and kisses her on the cheek. As he starts the car up:

DISSOLVE TO:

EXT. SKYHOOK PROJECT - DAY

44 MEDIUM SHOT CAR 44
as it rolls to a stop before the administration building of Skyhook. Russ and Carol get out. Russ carries the tape recorder with him. They enter administration building.

DISSOLVE TO:

INT. UNDERGROUND CORRIDOR SKYHOOK - DAY

45 MEDIUM SHOT 45
Russ has just finished climbing down an iron ladder attached to the wall of this dimly lit underground tunnel. Carol is only a step behind him. Russ helps her down the last step. CAMERA PANS THEN FOLLOWS THEM as they start down the long underground corridor.

RUSS
(businesslike)
I'd like you to transcribe these notes for my report.

He hands her tape recorder.

CAROL
(matter-of-fact)
Yes, boss.

He catches her by the arm, puts his arms around her.

RUSS
But there is a little something, first.

Carol puts a finger like a dagger against his chest and backs him up.

CAROL
Now that you're married, Doctor Marvin, first thing you've got to learn is: No more passes at the secretaries...during business hours!

He laughs and follows her down corridor.

DISSOLVE TO:

INT. UNDERGROUND LABORATORY - DAY

46 CLOSE SHOT CAROL 46
She is seated in a corner of the laboratory which is fitted up like a little office with a desk, typing stand and another table which supports a regulation tape playback machine. This particular machine is not playing through an ear plug but through a speaker so we can hear what comes off the tape. Carol is listening closely so she can hear the words over the clatter of her typewriter.

46 CONTINUED: 46

RUSS' VOICE (ON TAPE)
...and called Project Skyhook.

There is a pause, then the saucer sound comes over. Carol glances around apprehensively for a moment as though she thinks the saucer sound may be coming from somewhere else in the room, then as the sound increases in volume from the recorder, she realizes what has happened.

CAROL
Russ!

47 MEDIUM SHOT RUSS 47
He is in another part of the Laboratory, adjusting some controls on an electronic device. He glances up and out of scene.

RUSS
Yeah!

CAROL'S VOICE (O.S.)
Come here, quick!

He gets up and starts out of scene.

48 TWO SHOT RUSS AND CAROL 48
Russ enters scene and bends over recorder as Carol points to it.

CAROL
(excited)
The saucer sounds! They're on the tape. You didn't shut off the recorder.

Eagerly Russ switches to rewind. While machine is rewinding, Carol continues:

CAROL
(continuing)
I remember, now...I turned it off afterwards....

Russ switches the machine to playback and listens intently to the saucer sounds.

RUSS
(thoughtfully)
Well, it is a piece of concrete evidence.

48 CONTINUED: 48

Carol nods, then reaches for the machine. The sound of a voice through an intercom is heard:

VOICE
(through inter-com)
Rocket Number Eleven will be launched in twenty minutes.

RUSS
(hearing announcement)
Leave it for now.
(indicates upstairs)
We'll just have time to make it to the bunker.

CAMERA PANS WITH THEM as they cross laboratory to exit.

DISSOLVE TO:

EXT. SKYHOOK CHECK-POINT - DAY

49 FULL SHOT 49
A checking post where the car brakes for an Army sentry who stands at sentry post. There is a sign reading:

STOP!
OPERATION SKYHOOK
RESTRICTED AREA
DEPARTMENT OF DEFENSE

50 MEDIUM CLOSE SHOT AT CHECKING POST 50
The car's passenger, GENERAL HARRISON, U.S.A., grey-haired and approaching retirement age, leans out to offer his credentials to the sentry.

HARRISON
General Harrison reporting to Skyhook.

The sentry scans the papers thoroughly.

HARRISON
Make it fast, will you? I'm in a hurry.

50 CONTINUED: 50

ARMY SENTRY
Nobody allowed in, sir. There's a rocket taking off now.

HARRISON
(anxious)
That's what I want to stop. Let me speak to Doctor Russell Marvin.

The sentry turns briskly to the sentry station, picks up the receiver.

ARMY SENTRY
(into phone)
West Gate to Bunker Number Two... Doctor Marvin, please.

INT. CEMENT BUNKER - DAY

51 FULL SHOT CAROL RUSS TECHNICIANS 51
It's hot and Russ and ARMY TECHNICIANS in the room have their shirts open, and otherwise show discomfort. Russ grabs the phone.

RUSS
(into phone)
Bunker Number Two. Marvin speaking.

ARMY SENTRY'S VOICE
(from phone)
This is the West Gate, sir. General Harrison wants you.

RUSS
(into phone)
Put him on.
(to his wife)
It's your father, Carol.

CAROL
Calling from Panama?

RUSS
(shakes head)
Right here at the project.

HARRISON'S VOICE
(from phone)
Hello, Russ?

51 CONTINUED: 51

RUSS
Welcome home, General. What's the word from Panama?

EXT. SKYHOOK CHECK-POINT - DAY

52 MEDIUM CLOSE SHOT GENERAL HARRISON 52
He is using the phone.

HARRISON
Bad, I'm afraid. I think you should hear what I found before you send up another rocket. Can you possibly put it off?

INT. CEMENT BUNKER - DAY

53 MEDIUM SHOT GROUP 53
We can see that the room is walled with an enormous thickness of cement in which slits have been let to give a view outside. It also contains a multitude of dials and control instruments, and near Russ a master control panel in f.g. These instruments are manned by a crew of Army personnel, ready and intent, since firing time for a rocket to the limit of our atmosphere is a matter of minutes away.

Russ keeps his eyes on a large timing device on the panel. A sweep hand ticks off seconds, a larger hand the minutes, to a zero mark.

INSERT: TIMER
It shows two and a half minutes before zero time. As the hands touch the half, the timer gives out a beep.

BACK TO SCENE 53:

RUSS
(into phone)
Sorry, General. Can't. We have a schedule of launchings to keep.
(he itates; grins)
Carol wants to say something.

She doesn't, but he hands her the phone. She looks despera

53 CONTINUED: 53

HARRISON'S VOICE
(from phone)
What is it, honey?

CAROL
(into phone)
I just wanted to hear your voice, Dad, and --

Russ is urging her on.

CAROL
(continuing)
-- and tell you Russ and I were married this morning.

EXT. SKYHOOK CHECK-POST - DAY

54 MEDIUM CLOSE SHOT GENERAL HARRISON 54
He takes it big.

HARRISON
Married!

INT. CEMENT BUNKER - DAY

55 CLOSE SHOT CAROL 55
Her eyes throw a warm glance at her new husband o.s.

CAROL
(into phone)
Forgive us, will you, darling, for not letting you know.

Sound of beeps begins to come over a second apart as the timer begins measuring the last minute before zero.

CAROL
(hastily)
I have to hang up now. See you tonight. Dinner with us -- don't forget.

She hangs up and goes to the window-slit.

RUSS' VOICE
(from intercom)
Sixteen -- fifteen -- fourteen -- thirteen --

EXT. ROCKET LAUNCHING PLATFORM - DAY

56X FULL SHOT OF ROCKET 56X
The siren is wailing, the rocket stands ready.

INT. CEMENT BUNKER - DAY

57 CLOSE SHOT TV SCREEN 57
The same scene as above, but closer, can be seen on it as Russ' voice comes over, together with the beeps.

RUSS' VOICE
Eight -- seven -- six -- five --

The braces and guys fall away.

58 MEDIUM FULL SHOT 58
The timer indicates a few seconds left to go. Russ has a finger poised above the firing button on the master board.

RUSS
Four -- three -- two --

X INSERT: He presses the button.

BACK TO SCENE 58:

Several others crowd to the observation slots to watch the take-off o.s., with Carol.

EXT. ROCKET-LAUNCHING PLATFORM - DAY

59X FULL SHOT OF ROCKET (RECENT LARGER VIKING TYPE) 59X
It begins firing, then majestically rises into the air. It hesitates an instant, but its gyros steady it and it accelerates up into a clear sky. CAMERA PANS WITH it and HOLDS until the projectile dwindles to a speck and vanishes.

DISSOLVE TO:

INT. MARVIN LIVING ROOM - NIGHT

INSERT: DIAGRAM
of good size and pinned to the wall of the living room, it is based upon, but different than the one on the bottom of page 31, LIFE, JANUARY 24, 1955. The orbital gadget is named "HORACE" and the identification of the "NORTH POLE and

INSERT CONTINUED:

"TRANSMITTING PERIOD" are omitted. It is prominently labeled HEMISPHERIC ORBITAL REACTOR (AUTOMATIC) FOR CIRCLING EARTH (HORACE) -- RUSSELL A. MARVIN, DESIGNER.

HARRISON'S VOICE (O.S.)
(full of sympathy)
I can imagine what it means for the designer to hear a thing like this -- but Skyhook isn't working out the way the Defense Department hopes.

INT. MARVIN LIVING ROOM - NIGHT

60 MEDIUM CLOSE SHOT HARRISON AND RUSS 60

The two are standing before the diagram and other similar ones fastened on the walls. The furniture in the house suggests government issue stuff. It is cluttered with books, papers and minor apparatus suitable to the couple living in it.

HARRISON
(continuing)
I'm only telling you the way they look at it in the Pentagon. How many observation posts have you sent up?

RUSS
Counting today's, eleven.

HARRISON
But why did you insist on sending up number eleven when you've lost contact with all the others?

RUSS
Because there may be 'bugs' in five or ten or eleven rockets but the next one may work -- and the important thing is to get one to stay up there and operate. That's why the program called for twelve instead of just one.

HARRISON
How many are you in contact with right now?

60 CONTINUED: 60

RUSS
(grimly)
Just one. Today's.

He goes to a second diagram on the wall and indicates the eleven satellites marked on it.

INSERT: SECOND DIAGRAM
This is like the first in that it represents Earth, and similar to the one called MOUSE'S ORBIT in Life, with this difference: "Diminishing orbits" and "Mouse's original orbit" are simplified into one single constant orbit around the earth and the eleven satellites are spaced at intervals around it and dated and numbered.

RUSS' VOICE (O.S.)
I admit we're not getting any signals from the other ten, but we'll correct that.

HARRISON'S VOICE (O.S.)
Don't be too sure.

61 MEDIUM SHOT RUSS AND HARRISON 61

RUSS
If they're up there, certainly we can tune them in.

HARRISON
What I'm trying to tell you is, they're no longer up there.
(crossing each off of diagram as he speaks)
That wasn't a meteorite that fell on Panama -- that was burned remains of Number Seven. I made sure myself. Besides that, Intelligence has reports now that convince us One and Three fell over Africa, Five around the North Pole, and Nine and Ten along the Andes. The rest can be presumed to be lost somewhere at sea.

61 CONTINUED: 61

RUSS
(puzzled concern)
What happens to them?

HARRISON
Apparently they blow up in outer space.

RUSS
Why?

He turns to the third diagram.

INSERT: THIRD DIAGRAM (BLUEPRINT)
This is like the two-page spread (pages 30 and 31 in LIFE) but shows a satellite shaped like a rocket (used in earlier scene) and fitted to the rocket as its nose. Other added details are the Radio Antenna and a Sound as well as an Impulse Recorder.

RUSS' VOICE (O.S.)
There's nothing explosive in them. Believe me, General, once a rocket is blasted off, it should circle the earth for years -- forever!

BACK TO SCENE 61

Russ turns thoughtfully away from the blueprint.

RUSS
That is, unless --

CAROL'S VOICE (O.S.)
(calling)
Russ! Dad! Come and get it!

Russ starts for the door, but Harrison, his interest aroused, restrains him.

HARRISON
What were you going to say?

61 CONTINUED: (2) 61

RUSS
Unless someone -- something -- shoots them down as fast as we set them up there.

HARRISON
No gun in the world can shoot that high.

RUSS
(thinking aloud)
No, of course not....

HARRISON
What then?

RUSS
What do you say we eat?

CAROL'S VOICE (O.S.)
Bring spoons for your coffee!

Russ takes a spoon and hands the General one, waving him to the door. The two exit.

EXT. MARVIN HOUSE - NIGHT

62 MEDIUM SHOT AT BARBECUE 62
It is one of those portable numbers, and Carol is doing steaks on it and toasting buns. A large pot of coffee cooks on one end of the grill. Russ and Harrison come out to join her. Each of them folds a bun around a steak and moves along for coffee, helped by Carol in cap and apron.

HARRISON
Mmmm. My special barbecue.

CAROL
That's to make up for not telling you about getting married.

RUSS
(laughs)
It was kind of sudden...for us too.

CAROL
Sudden! I've only been after him for a year!

62 CONTINUED: 62

HARRISON
I don't have to tell you -- both of you -- how pleased I am.
(turns to Russ)
Russ, what were you driving at before when you were talking about something shooting down your gadgets?

RUSS
(suddenly)
General -- We saw a strange thing this afternoon.

They both look at him.

RUSS
(continuing)
We saw what appeared to be a flying saucer.

HARRISON
A flying saucer!

CAROL
It ran us off the road.

HARRISON
Are you sure?

RUSS
(wryly)
Both Carol and I are subject to the same atmospheric disturbances that may have affected other observers; but there is a qualitative difference -- when you're a scientist.

CAROL
(shrugs)
We do have one piece of supporting evidence, Russ. An accidental recording of the sounds it made. The tape is in the Lab at Skyhook. I'd like you to hear it tomorrow.

62 CONTINUED: (2) 62

HARRISON
You both saw this?

They nod their heads solemnly.

EXT. AREA NEAR HOUSE - NIGHT

63 A bright light from the headlights of an approaching jeep appears. CAMERA PANS WITH the jeep as it approaches the Marvin house. 63

EXT. MARVIN HOUSE - NIGHT

64 MEDIUM PAN SHOT WITH JEEP 64
It skids through a tight turn and stops close to the barbecue party. The DRIVER hops out, carrying a canned roll of tape such as is used on a tape recorder, along with a sealed memo and a receipt to be signed. He goes to the three at the barbecue.

DRIVER
(to Russ)
From Captain Haloway, sir.
Sign here.

Russ puts down his coffee, signs, takes the can and opens the memo while the driver climbs back on his jeep and exits.

65 MEDIUM CLOSE SHOT CAROL RUSS HARRISON 65
As he reads, Russ' face grows serious. The news is bad.

HARRISON
Who's Haloway?

CAROL
On monitor duty this evening. Number Eleven is just about visible in our sky on its second lap around the world.

RUSS
Skyhook has just lost contact with Number Eleven.

66 MEDIUM SHOT 66
Carol looks up from the barbecue, where she is toasting another round of buns.

66 CONTINUED: 66

CAROL
Russ, I'm so sorry!

She goes close to Russ on an impulse to console him, and he puts an arm around Carol, holding her.

67 MEDIUM GROUP SHOT RUSS HARRISON CAROL 67

HARRISON
Is it still in range of our receivers?

RUSS
If it hasn't been knocked down.

68HPP MEDIUM CLOSE SHOT UP-ANGLE RUSS CAROL (FACING CAMERA WITH HOUSE IN B.G.) HARRISON (WITH BACK TO CAMERA) (H-PROCESS) 68HPP
Harrison looks up and the other two follow the direction of his gaze. Two small, round, fuzzy lights that look like a photograph of a total eclipse of the sun with a very black round center and a wavering corona-like effect around the rim float in the sky in b.g. The light is no sooner seen than it disappears.

HARRISON
(indicates lights)
What were those lights I just saw?

CAROL
They are what the flyers call foo lights.

RUSS
Saint Elmo's fire, in ancient times. The superstitious considered them omens of things to come.
(sees Harrison's baffled look)
The best guess science has made is they're electric particles agitated by moving air -- the same principle as the aurora borealis.

69 ANOTHER ANGLE RUSS CAROL HARRISON 69

CAROL
There have been so many of them around Skyhook the last few days, we take them for granted.
(points in another direction)
Number Eleven should be to the north of us now -- about there.
(suddenly)
Look!

As they look at the northern sky:

EXT. NIGHT SKY - NIGHT

70X FULL SHOT TOWARDS DESERT HORIZON THEIR POV 70X
A falling object is shooting earthward across the dark heavens, leaving a trail of sparks. We see stars in b.g.

EXT. MARVIN HOUSE - NIGHT

71 MEDIUM CLOSE SHOT THE THREE 71
They turn to look at one another.

HARRISON
Was that it?

RUSS
Yes.

HARRISON
(stirs himself)
Well, thanks for dinner. I have to get along and work on my report to Washington.
(afterthought)
Of course, you won't be sending up number twelve tomorrow, after this.

RUSS
I have to.

HARRISON
(astounded)
Why?

71 CONTINUED: 71

RUSS
With a television pick-up, cameras and microphones. I should have done it before. This time I'm going to find out exactly what's causing the trouble or know why.

DISSOLVE TO:

EXT. DESERT (PROCESS) - DAY

72X *FULL LONG SHOT ROCKET INSTALLATION* 72X
Rocket number twelve is in position for launching. Carol walks into the shot heading for the rocket.

73X *MEDIUM SHOT* 73X
Two men are checking TV equipment on the rocket, which is about to be shot up into the air.

INT. UNDERGROUND LABORATORY (PROCESS) - DAY

74 CLOSEUP TV SCREEN 74
We are apparently looking at Carol in MEDIUM CLOSE SHOT with the bustling activity of an iminent rocket take-off about her. She is outside the rocket, looking up. She is wearing earphones and a portable microphone.

CAROL
(into camera)
Checking TV pick-up. Are you getting a good image?

CAMERA PULLS BACK TO INCLUDE Russ at the TV screen which shows Carol. Another TV screen (to show the entire operation) includes the rocket into which the first TV camera is being mounted and the scaffolding about it.

RUSS
Fine.

CAROL
(to someone o.s. aloft)
TV is okay to install.
(turning to Russ)
I'm coming down.

RUSS
Tell them to step on it. Only five minutes to take-off.

Russ turns off the TV screens.

RUSS
(continuing; to Harrison)
Notice any difference since you were here last time?

Harrison is looking around the soundproof and windowless room with some admiration.

74 CONTINUED: 74

HARRISON
(indicates structure)
Soundproofing?

RUSS
(nods)
You could shoot a cannon off in this lab and not get an echo.

VOICE
(through intercom)
Number twelve okay for take-off.

HARRISON
As an old rocket man from way back, I'd rather see the take-off from ground level.

CAMERA PANS WITH him to the door, as Harrison exits.

INT. UNDERGROUND CORRIDOR - DAY

75 MEDIUM SHOT CAROL AND HARRISON 75
Burdened with provisions and coffee to last a long time, Carol nearly bumps into Harrison as he emerges from lab. He looks at her, amazed.

HARRISON
Getting ready for a siege?

CAROL
Russ and I are going to take turns monitoring this one ourselves -- for days, if necessary.

Harrison helps her recover a falling package.

HARRISON
(smiles)
Soundproof privacy, and the last word in scientific solitude --

He kisses her paternally.

HARRISON
(continuing)
Happy honeymoon!

He holds the lab door open for her, then strides off.

76X FULL SHOT OF ROCKET 76X
The scaffolding is being removed preparatory to the launching.

X INSERT: KLAXON

It starts sounding its intermittent warning.

INT. CEMENT BUNKER - DAY

77 MEDIUM SHOT GROUP 77
The previous group of Army technicians are at the instruments, excepting, of course, Russ and Carol. The TV screen shows the ready rocket o.s.

INSERT: THE TIMER

It shows four minutes to go.

BACK TO SCENE 77:

Everybody is alert and ready.

FIRST TECHNICIAN
(into intercom)
Four minutes to zero.

INT. UNDERGROUND LABORATORY - DAY

INSERT: THEIR CLOCK

It reads the same as in the Bunker.

78 MEDIUM SHOT CAROL AND RUSS 78
They are busy at the monitor panels, preparing to watch the readings from the signal devices in the rocket as it ascends. Signals are registering on both TV screens.

RUSS
(into intercom)
Check. Take her up at zero, Major Kimberly.

KIMBERLY'S VOICE
(from intercom)
Okay. Stand by...

INT. RADAR ROOM - DAY

79X CLOSE SHOT ON CORPORAL EVANS 79X
He is a radar technician on duty. He stares with some interest at the 'scope before him, then reaches to the intercom (from which BEEPS are coming) and switches it to another station, cutting off the beeps.

EVANS
(into intercom)
Observation Tower 'A', come in.

INT. OBSERVATION TOWER (PROCESS) - DAY

80 MEDIUM SHOT SERGEANT NASH 80
He gets BEEPS from the intercom as well as Evans' voice.

SERGEANT NASH
(into intercom)
Tower 'A', Sergeant Nash.

EVANS' VOICE
(from intercom)
U.F.O. due west, approaching fast.

SERGEANT NASH
(into intercom)
What's it look like?

EVANS' VOICE
(from intercom)
Can't tell yet. I'll call when I get a better reading on my 'scope.

SERGEANT NASH
(into intercom)
Do that.
(to Harrison, entering)
Unidentified flying object reported due west, sir. Probably a buzzard.

As Harrison enters, the Sergeant salutes him smartly and picks up the phone as it starts to ring. The monotonous squawk of the klaxon CONTINUES OVER SCENE, as do BEEPS from the intercom.

SERGEANT NASH
(into phone)
Sergeant Nash, Observation Tower 'A'.

80 CONTINUED: 80

SERGEANT NASH (cont'd)
(after a listen, sharply)
What?
(listens more)
Forget it, Walters! This is no time for gags.
(cuts off a protest curtly)
It's two minutes to zero.
(hangs up, then to Harrison in disgust)
Sentry at West Gate has spotted a flying saucer, sir.

But Harrison doesn't smile. He reacts with alarm.

INT. RADAR ROOM - DAY

81X CLOSE SHOT ON RADARSCOPE 81X
The CORPORAL in charge is looking at a pattern that suggests a flying saucer descending. He flips on an intercom beside him, cutting off the beeps that come over from it.

EVANS
Evans, Radar, to Tower 'A'.

SERGEANT NASH'S VOICE
(from speaker)
Tower 'A', Nash.

EVANS
I get a better reading on my 'scope, Sergeant.

INT. OBSERVATION TOWER (PROCESS) - DAY

82 MEDIUM SHOT HARRISON AND SERGEANT 82

SERGEANT NASH
(into intercom, half kidding)
Look like a flying saucer, Evans?
(to Harrison)
Unidentified flying object over west sentry-post, sir.

82 CONTINUED: 82

EVANS' VOICE
(from intercom, after pause)
Yes, it does.

Nash switches dial on radio-communication panel.

NASH
(into microphone)
Skyhook control to approaching object! Skyhook control to approaching object! Identify yourself! Identify yourself!

Nash and Harrison listen tensely. Finally Nash turns back to microphone.

NASH
(into microphone)
Control Tower to Commanding Officer - U.F.O. approaching. Cannot make contact. Cannot make contact!

83H-X SHOT OF SAUCER 83H-X
approaching Skyhook, with saucer edge tipped in and spinning.

EXT. CHECK-POINT DESERT - DAY

84H-PP FULL SHOT 84H-PP
Sound of saucer very loud, drowns out ringing telephone, as flying saucer passes in scene. Walters has run out onto road and is looking after flying saucer which disappears rapidly.

85PP CLOSE SHOT WORKMEN AT FUEL INSTALLATION 85PP
reacting to o.s. saucer.

EXT. SKYHOOK - DAY

86H-PP MEDIUM LONG VIEW FUEL INSTALLATION 86H-PP
Saucer glides by. Workmen stare up in awe and start to run out.

87H-PP SECOND VIEW OF FUEL INSTALLATION 87H-PP
as saucer glides by.

INT. OBSERVATION TOWER (PROCESS) - DAY

88 MEDIUM SHOT HARRISON AND SERGEANT 88
Echoes of the saucer sound are lost in the squawk of the klaxon and beep of the timer. Both men are alarmed.

SERGEANT NASH
Did you hear it too, sir?

Harrison nods.

SERGEANT NASH
What was it?

HARRISON
(worried)
I wouldn't know.

Harrison takes the phone from the Sergeant and jiggles the telephone lever, then says into phone:

HARRISON
Connect me with Doctor Marvin's lab.....

INT. UNDERGROUND LAB - DAY

89 MEDIUM FULL SHOT 89
The sound of beeps comes over and Russ and Carol are at their instrument board keeping an eye on the various instruments and the two TV screens -- one to observe surface conditions for the launching at Skyhook; the other, the TV installation in the rocket itself. A warning light has flashed on under one of the instrument dials before Carol.

RUSS
(to Carol)
What was that?

CAROL
(into intercom)
Come in, bunker. What happened...?
Come in, bunker!

INT. CEMENT BUNKER - DAY

90 MEDIUM SHOT GROUP 90
All look alarmed. There are only a few seconds remaining on the timer.

90 CONTINUED: 90

KIMBERLY
(into intercom)
Hold everything. The air pressure indicator blew.

RUSS' VOICE
(over intercom)
What caused it?

KIMBERLY
Some kind of electrical disturbance, I guess. It'll take a few minutes before we resume rocket firing, Doctor Marvin.

Kimberly flips the intercom key. The beeps cease. Everyone waits.

INT. OBSERVATION TOWER (H-PROCESS) - DAY

91H MEDIUM SHOT HARRISON AND SERGEANT NASH 91H
The beeps of the timer have ceased in the Observation Tower.

HARRISON
(into phone)
Hello, Russ? .... Russ ....
Hello. -- There's no answer or ---
(to Sergeant Nash)
The line is dead.

He slowly puts the receiver into the cradle as he and Sergeant Nash stare out the windows of the Observation Tower, through which they see an enormous saucer approaching to within one hundred yards of the Tower, its two halves spinning in opposite directions. It moves forward, gliding majestically over the heads of the observers.

EXT. OBSERVATION TOWER - DAY

92H-PP MEDIUM LONG SHOT 92H-PP
CAMERA PANS WITH the saucer as it glides over the top of the Tower.

EXT. SKYHOOK - DAY

93 CLOSE REACTION SHOTS MEN ON THE GROUND 93
near the base of the Observation Tower. They are staring up, fearful and incredulous. No saucer is visible in these shots.

INT. OBSERVATION TOWER (PROCESS) - DAY

94 MEDIUM SHOT HARRISON AND SERGEANT NASH 94
Standing transfixed, Harrison and Nash now cross to opposite side of Tower to watch the saucer.

SERGEANT NASH
Look at that, General.

INT. HANGAR - DAY

95H-PP MEDIUM LONG VIEW 95H-PP
framed through doorway of hangar. The saucer glides by outside in the b.g. A mechanic in f.g. stands frozen.

EXT. TOP OF ADMINISTRATION BUILDING - DAY

96H-PP CAMERA FOLLOWS saucer as it glides over top of 96H-PP
building. It hovers and starts to extend its round stem to the ground. It starts to land about a hundred yards away from the Administration Building. A couple of sailors dressed in fatigues have been digging a trench at the site of the saucer landing. They throw away their shovels and start to run for their lives as the saucer settles to the ground. Suddenly red alert sirens begin to sound.

INT. OBSERVATION TOWER (PROCESS) - DAY

97 MEDIUM SHOT HARRISON AND SERGEANT NASH 97
with the red alert siren still sounding.

HARRISON
It's landed.

Harrison unholsters his side arm and makes a dash for the stairway with Sergeant Nash.

EXT. ADMINISTRATION BUILDING - DAY

98H-PP MEDIUM LONG SHOT 98H-PP
Saucer framed in right f.g. with Administration Building two hundred yards behind them. At the left of the screen can be seen AA battery moving into position at the end of the Administration Building.

EXT. SKYHOOK - DAY

99PP FULL SHOT ANTI-AIRCRAFT BATTERY 99PP
An AA battery rapidly comes into position and facing the saucer, stares in stunned silence as they watch the saucer

99PP CONTINUED: 99PP

which is on the ground about two hundred yards from them. Scarcely able to tear their eyes from the extraordinary sight of the saucer, the men depress the elevation of the AA gun so that they can train it on the saucer.

INT. CEMENT BUNKER - DAY

100 MEDIUM SHOT KIMBERLY AND TECHNICIANS 100
Sound of alert is heard over scene.

KIMBERLY
(into intercom)
Come in, Doctor Marvin....Come in, Doctor Marvin...!

Kimberly futilely returns the intercom key back to "off" position.

KIMBERLY
(continuing; to technicians)
Our lines are out...Abandon bunker and all firing positions.

Kimberly and technicians start to leave the cement bunker.

EXT. SKYHOOK - DAY

101 MEDIUM CLOSE SHOT STEM OF SAUCER 101
H-PP A doorway in the stem opens. H-PP

102 FULL SHOT SAUCER 102
H-PP Three S/M, dressed in one-piece suits and helmets, emerge. They do not appear to be armed or hostile. A field of force can be seen immediately around and especially under the saucer. H-PP

EXT. MAIN BUILDING SKYHOOK - DAY

103PP FULL SHOT 103PP
A jeep with five soldiers careens at top speed up to side of main building where saucer has landed, skids to a stop. (This jeep matches STOCK plate.)

104PP CLOSE SHOT 104PP
The soldiers leap out, carbines at ready. The soldiers throw themselves down on the ground away from the jeep and sight on the saucer.

105 FULL SHOT SAUCER 105
H-PP One S/M, preceding the other two S/M, starts to advance toward the AA battery. He is just beyond the safety zone of the tip of the saucer.

106PP FULL SHOT AA BATTERY 106PP
The Sergeant finally shouts an order:

AA SERGEANT
Battery, prepare to fire!

EXT. MAIN BUILDING SKYHOOK - DAY

107PP FULL SHOT SOLDIERS 107PP
As though galvanized by the sergeant's order from the AA battery, the five foot soldiers start to fire in direction of S/M.

EXT. SAUCER - DAY

108PP MEDIUM CLOSE SHOT (SAUCER NOT IN PICTURE) 108PP
Space Man is struck by a bullet and falls.

INT. HANGAR SKYHOOK - DAY

109 MEDIUM SHOT HARRISON AND NASH 109
They emerge, presumably from tower stairway, and run toward open door of hangar.

EXT. HANGAR - DAY

110 MEDIUM SHOT HARRISON AND NASH 110
They emerge from open door of hangar on the run.

EXT. SAUCER - DAY

111 FULL SHOT SAUCER AND S/M 111
H-PP In this view we can see clearly the special effect H-PP that creates a sense that there is a field of force immediately around and especially under the saucer which protects saucer and anyone under it from effect of conventional weapons by harmlessly deflecting or absorbing bullets, shells or other physical projectiles. The space under the saucer and around the stem will look slightly distorted as though heat rays were pulsating there. We see and hear the explosive shells from the AA gun explode harmlessly around the saucer as the two other S/M go after him to drag him back.

112PP MEDIUM CLOSE SHOT FIVE SOLDIERS 112PP
They are firing in the direction of the S/M.

EXT. HANGAR - DAY

113 FULL SHOT HARRISON AND NASH 113
The jeep which brought the five soldiers is parked near the Administration Building (match STOCK SHOT). With Harrison in the lead, the two make a dash for the cover of the jeep and look o.s.

HARRISON
(shouting to Nash)
They've created an electronic field of force. The artillery will never penetrate it.

EXT. SAUCER - DAY

114 FULL SHOT SAUCER AND S/M 114
H-PP S/M is dragged under the protective rim of the saucer. H-PP
One of the two seems to be hurt but all three get back to safety and go into the stem of the saucer. Explosions are still hitting the field of force.

115PP MEDIUM CLOSE SHOT ARTILLERY BATTERY 115PP
firing.

EXT. MAIN BUILDING SKYHOOK - DAY

116 FULL SHOT S/M #4 116
H-PP coming out of door of saucer stem. He slowly raises H-PP
his arms from a vertical to a horizontal position, then starts to bring his arms together. A second S/M comes out of the saucer stem.

117 CLOSE SHOT S/M #4 TWO ARMS TOGETHER 117
H-PP as two electrodes emerge from his ball-like hands and H-PP
he brings the two tips together. A spark flashes sending out a high frequency sound with visual effect. Field of force is visible in over-all scene.

118 FULL SHOT FIVE SOLDIERS 118
H-PP They have been firing uselessly at the S/M. We see H-PP
S/M ray emanations traveling into scene. Suddenly they all freeze (USE FREEZE FRAME TECHNIQUE). Becoming absolutely immobile, they start to turn white -- flesh, uniforms, weapons, everything -- and they glow for a moment like molten metal. Then they disintegrate grotesquely into ash which settles to the ground like white shadows of the prone soldiers.

119 H-PP CLOSE SHOT S/M #4 causing destruction with electrodes aimed at the AA battery. He is still in field of force. 119 H-PP

120 H-PP FULL SHOT THE AA BATTERY Emanations enter the scene as men and gun disintegrate (FREEZE FRAME TECHNIQUE). There is now no more firing. 120 H-PP

INT. LABORATORY - DAY

121 CLOSE SHOT RUSS AND CAROL The two are watching the TV screen on which the rocket can be seen, poised for launching. 121

122 MEDIUM CLOSE SHOT RUSS AND CAROL Russ goes to the intercom and flips the key. 122

RUSS
About ready, Kimberly?

No answer.

RUSS
Hello...

No answer.

RUSS
Come in Kimberly...

No answer. To Carol:

RUSS
Line's dead. Try the phone.

CAROL
(warily picking up the phone; after a beat)
The operator doesn't answer.

They regard each other in alarm.

CAROL
(suddenly looks at TV screen)
Look, Russ!

123PP ZOOM SHOT TO TV SCREEN #1 WHAT CAROL AND RUSS SEE: (R) 123PP
An effect shot as though rocket is crashing to ground. On TV screen we see ground rushing up at them. There is no sound on TV screen.

124 BACK TO SCENE: 124
Russ and Carol turn to each other as lights flicker.

125X CLOSE SHOT TV SCREEN #2 125X
(TV screen #1 is dark) as Carol and Russ see end result as rocket topples to ground. CAMERA RAPIDLY MOVES so that TV screen #2 is now full screen as we see rocket explosion. There is no sound on TV screen.

126 MEDIUM SHOT CAROL AND RUSS 126
The lights flicker again and this time go out.

CAROL
(panicky, in dark)
What's happened?

RUSS
I don't know. I just don't know.

EXT. SKYHOOK - DAY

127X CLOSE SHOT 127X
Showing final destruction and explosion of rocket with all the sound and fury.

128 CLOSE SHOT HARRISON AND NASH 128
decide to leave the cover of the jeep and start to advance from right to left in front of jeep. They move toward camera, and o.s.

129 H-PP CLOSE SHOT S/M 129 H-PP
in firing position under protection of field of force, with emanations coming from tip of hands.

130 H-PP MEDIUM CLOSE SHOT JEEP (BLOW-UP OF X) 130 H-PP
as jeep bursts into flames with S/M emanations seen.

131 MEDIUM LONG SHOT (X - PROCESS PLATE) 131
Flaming jeep in b.g. as Harrison and Nash in f.g., pause to look at burning jeep. Suddenly Harrison makes a dash right to left o.s. Nash starts to follow Harrison, as building

131 CONTINUED: 131

explodes. Nash falls out of frame, as building debris falls on him.

132 MEDIUM SHOT HARRISON 132
He is felled by the concussion and flying debris from the building.

133 ANOTHER ANGLE INCLUDING HARRISON 133
who has now fallen to the ground as one of the S/M advances toward him slowly.

EXT. SAUCER - DAY

134 CLOSE SHOT 134
H-PP as S/M walks out of field of force and pauses, then H-PP
crosses his hands to firing position, as emanations come forward and go o.s.

EXT. SKYHOOK - DAY

135 *FULL SHOT OF INSTALLATION* 135
H-PP The fuel tanks explode and go up in flames. H-PP

136 ANOTHER ANGLE MAIN BUILDING 136
H-PP S/M emanations enter scene. Main building explodes H-PP
and crumbles as civilians and military personnel run from building.

INT. UNDERGROUND CORRIDOR SKYHOOK - DAY

137 TRAVELLING SHOT RUSS AND CAROL 137
By the light of a flashlight which Russ is carrying, Russ and Carol make their way, running, to end of long corridor.

138 MEDIUM SHOT RUSS AND CAROL 138
While Carol holds flashlight, Russ climbs iron ladder and attempts to open trapdoor at top of ladder. The door, when Russ tries to pry it open, resists. He slams a shoulder against it. The door is hopelessly jammed, and Russ and Carol trapped underground. There comes a distant hollow rumbling diminuendo of the catastrophe up above. Then there is a long silence as Russ climbs down the ladder.

CAROL
We can't get out of here.

138 CONTINUED: 138

RUSS
(attempt at
reassurance)
They'll dig us out.

The word "dig" strikes an ominous note. Carol shudders and goes into Russ's arms.

CAROL
I'm scared, Russ.

DISSOLVE TO:

EXT. DESERT - DAY

139HX AERIAL SHOT SKYHOOK 139HX
Down below us in f.g. we can see what remains of Skyhook after the saucer attack. It is a smoking almost featureless heap of rubble that virtually blends with the desert. In the upper part of the frame, we see the saucer rising, its stem extended.

140HX FULL SHOT LOOKING UP AT SAUCER 140HX
We are close enough to see the cylindrical stem slowly retracting into the main part of the ship.

INT. SAUCER - DAY

141 REVERSE DOWN SHOT FLOOR AT STAGE 141
We see the circular trap door (8 to 10 feet in diameter), upon which Harrison is lying, slowly rising. Harrison stirs, lifting himself to his elbows.

142 UP SHOT (MINIATURE PROJECTED ON PROCESS SCREEN) 142
(H-PROCESS)
Framed in the f.g. can be seen the head, hand, and shoulder of Harrison resting on his elbows. In the b.g. can be seen the corrugated dome of the saucer. The dome moves closer, giving the effect Harrison and camera are on the interior of the retracting stem. Harrison turns his head to look up.

143 DOWN SHOT 143
The circular trap door finally becomes flush with the rest of the floor of the saucer. Harrison looks up toward ceiling and starts to get up.

144 MEDIUM SHOT (MINIATURE PROJECTED ON PROCESS SCREEN) 144
(H-PROCESS)
Harrison in the f.g. stands up from "one-knee position," observing his surroundings. In b.g. we see the glistening corrugated metallic walls of the saucer. In one segment a wide, rectangular flat metal partition, like a fin (8 feet by 10 feet) breaks from the wall at a 30-degree angle, which later proves to be a television screen.

145 HIGH SHOT MATTE PAINTING 145
Harrison is seen in relationship to circumference of saucer room.

146 CLOSE SHOT HARRISON (SHOOTING DOWN AT HIM) 146
His attention is attracted to a sound above him.

147 CLOSE SHOT (H-MINIATURE) OF SAUCER DOME 147
The crystalline globe is being lowered on a wire from the center of the dome. The sound is a series of clicking noises almost identical with those originally transmitted by the saucer to Russ and caught in his tape recorder.

148 CLOSE SHOT HARRISON 148
observing crystalline globe being lowered toward him. He shifts his eyes to another part of the room.

INT. WALL OF SAUCER

149 This should be corrugated cylindrical wall to match 149
miniature dome approximately 20 to 25 feet in length and commensurate weight, since this wall piece is to be used in further scenes.

150 MEDIUM SHOT (OPTICAL PRINTING) 150
A wide rectangle in one segment of the wall starts to glow. It becomes a kind of window through which we can see fairly distinctly two S/M in their helmeted suits looking into the room at Harrison.

151 CLOSE SHOT OF HARRISON 151
looking at S/M in side of saucer.

HARRISON
(groggy)
Where am I? What's....

He is interrupted by the increasingly insistent clicking from the crystal. He looks at it.

152H CLOSE SHOT CRYSTALLINE GLOBE (H-MINIATURE) 152H

153 CLOSE SHOT HARRISON 153
as he looks at the S/M. The clicking continues with the pitch descending until, suddenly, recognizable English words can be heard.

154 CLOSE SHOT S/M (OPTICAL PRINTING) 154
as seen by Harrison.

155H CLOSE SHOT CRYSTALLINE GLOBE (H-MINIATURE) 155H
The words, while distinct, are utterly mechanical and expressionless as though produced by a sonovox.

S/M VOICE
We are speaking to you through the translating device above your head. Can you understand us?

156 CLOSE SHOT HARRISON 156
reacting to voice.

HARRISON
(nods)
Yes....
(slowly)
And I hope you can understand me.
(bitterly)
Whoever you are...whatever you are, you'll regret what you did out there.

He gestures backwards as though Skyhook were just outside the saucer.

157 HIGH SHOT MATTE PAINTING 157
Harrison is seen in middle of room in relationship to S/M in far wall and crystalline globe suspended from the dome.

S/M VOICE
Perhaps you can explain why, after contacting Doctor Marvin, we were met with...with violence.

158 CLOSE SHOT HARRISON 158
(Following dialogue should be inter-cut between closeup of crystalline globe, high shot of matte painting, closeup of Harrison, and closeup of S/M).

HARRISON
Contacting Russ?
(shakes his head)
All he heard were some meaningless sounds like...
(indicates crystal globe)
Like I just heard....

158 CONTINUED: 158

There is an appreciable pause. Finally globe voice continues.

S/M VOICE
We had hoped a sufficient adjustment for the time differential between us would have been made.

HARRISON
I don't understand...?

S/M VOICE
(ignores question)
You are an important official?

HARRISON
(with dignity)
All I will tell you is that I am General John Harrison, United States Army.

S/M VOICE
Evidently you do not realize you are in an inter-stellar conveyance. You are already outside the atmosphere of your own planet.

Harrison is visibly shaken, but answers resolutely.

HARRISON
My name is General John Harrison, United States Army...

Slowly, the crystalline globe above Harrison's head comes "alive" as its intensity begins to pulsate.

159 CLOSE SHOT SHOOTING DOWN AT HARRISON 159
as he stares up at the globe with irresistable fascination. The slow pulsating light can be seen reflecting on Harrison's face. After a moment he goes rigid -- as though into a cataleptic state -- his arms stiffly at his side, his gaze riveted on the pulsating crystal.

160 CLOSE SHOT PULSATING CRYSTAL (SPECIAL LIGHT EFFECT) 160

161 BACK TO SCENE 161
Finally, he makes a Herculean effort to free himself from the power that has gripped him but he only shudders helplessly.

162H CLOSE SHOT HARRISON (OPTICAL EFFECT - H) 162H
A light ray descends on his head. As it does so, his head becomes transparent, and looks as it might under a powerful fluoroscope screen.

DISSOLVE TO:

INT. UNDERGROUND LABORATORY - NIGHT

163 CLOSE SHOT CAROL 163
She is asleep on an improvised cot, a blanket thrown over her. She is restless, but obviously in deep slumber. There is barely enough light to see her...the illumination comes from the emergency circuit, a pulsing uncertain light. Russ' voice comes over the scene. He is dictating into the tape machine o.s. The hum of a gasoline generator is heard in b.g.

RUSS' VOICE (O.S.)
(very softly - to avoid disturbing the sleeping girl)
...These are all the facts leading up to the rocket explosion at Project Skyhook...

CAMERA SLOWLY PANS OVER to Russ who sits hunched over the tape recorder microphone. He throws an anxious glance toward Carol and continues.

RUSS
(continuing)
To our knowledge, my wife and I are the only ones left alive, since we have not seen or heard anyone for hours. The air is becoming toxic. In the event of our --
(glances over to Carol)
-- death, this report, together with the recording of the saucer sounds on this tape, constitute all the data we have. The batteries are failing. The recorder is not running up to speed. This is Doctor Russell A. Marvin.

163 CONTINUED: 163

He switches on the rewind switch and the machine whirs back. After a moment the lights flicker ominously and the rewind slows to a stop. Russ grabs for a flashlight and knocks it off the table. It falls with a crash. In bending down, Russ bumps into the tape machine, accidentally.

INSERT: Russ backs into the tape machine and throws a switch, as the tape recorder starts to rewind.

BACK TO SCENE 163

The lights go out completely. Russ stumbles over a chair, but recovers the flashlight.

CAROL'S VOICE (O.S.)
(strident with hysteria)
Russ! Where are you?

164 CLOSE SHOT CAROL 164

The beam of Russ' flashlight picks her out of the surrounding darkness. She's sitting up rigidly on the cot, staring into the darkness.

RUSS' VOICE (O.S.)
It's all right, honey. The gas generator stopped, that's all.

CAROL
(near tears)
Russ -- please come close. I hate the darkness.

RUSS' VOICE (O.S.)
I'm coming...

He bumps into something; flashlight wavers. Suddenly the sound of a human voice running very slowly is heard. It is unintelligible. Then the sound of the saucer is heard. A sepulchral voice booms out making them clutch one another.

RUSS
(suddenly)
The tape!

164 CONTINUED: 164

VOICE
(inhuman quality;
through sonovox)
Doc-tor Russ-ell Mar-vin...!
Doc-tor Russ-ell Mar-vin...!
Doc-tor Russ-ell Marvin! ....
It...is..very...urgent...that...
we...meet....

165 DOLLY SHOT RUSS CAROL 165
He runs over to the tape playback machine by the light of the flashlight. She is following close behind. Russ bends over machine closely to catch every sound. Carol is very frightened. The voice on the tape comes out very low, very slowly.

VOICE FROM RECORDER
We...will...appear...to-morrow...
at Project Skyhook...when...
your...sun...is...exactly....
over...your loc-al...mer-id....

The voice finally peters out as machine stops.

RUSS
(eagerly)
That's the noise from the saucer we heard on the tape...
(explains with animation)
The message was sent at an accelerated frequency so it just sounded like gibberish to us. When the batteries died, the tape slowed down and the voice became clear....

Russ regards the tape recorder grimly, shakes his head and continues in a lower voice.

RUSS
(continuing)
If I had been able to figure this out a lot sooner, we might not have been trapped down here.

Russ goes over to Carol and puts his arm about her shoulders.

FADE OUT.

FADE IN:

MONTAGE:

166 thru 179 — The Skyhook Inquiry: (166 thru 179)

1. A Los Angeles newspaper with a front page picture of devastated Skyhook and the headlines:

SKYHOOK WIPED OUT!

2. A New York newspaper headline reading:

SKYHOOK DISASTER UNEXPLAINED

HOLD "MYSTERY FORCE" TO BLAME

3. A Washington newspaper headline reading:

FULL INVESTIGATION OF SKYHOOK

CALAMITY UNDER WAY

4. People on a busy Washington, D.C. street corner buying newspapers. (STEREO)

X5. The Capitol, Washington.

X6. A question being asked from the floor of the Senate.

7. Investigators (Army) going over the Skyhook ash with Geiger counters.

8. Soldiers filling a packing case with ash and fused earth.

9. Packing case being loaded on a truck, sped away.

10. Packing case (open) in lab where a number of scientists are working.

11. An Army cargo plane flying over Washington - Day.

166 thru 179 12. Russ and Carol sitting in plane. Russ is holding tape recording in his lap. 166 thru 179

13. Russ and Carol in conference room - Day.

NARRATOR'S VOICE (O.S.)
(during above)
What had happened at Skyhook to level a hundred million dollar installation and snuff out hundreds of lives? To this question an aroused public demanded an answer. The Federal Government promptly threw the weight of its many branches into the task of finding one.
(continues ominously)
The scorched desert at the rocket base was taken up and sent to laboratories to be subjected to the most painstaking scientific analysis. Among the ruins, Doctor Russell Marvin and his wife were discovered. They were flown to Washington, D.C. for questioning. Doctor Marvin refused to surrender the precious tape until he had played it for the proper officials. The language was simple -- but urgent. It advised Doctor Marvin of a proposed landing at Skyhook at noon of the day of the disaster for purposes of a conference -- that should he be unable to keep this appointment, he could send a message very simply on a designated wavelength by ordinary short wave transmission.

DISSOLVE TO:

INT. PENTAGON CORRIDOR - NIGHT

180 CLOSE SHOT DOOR 180
Sign reads: NATIONAL SECURITY COMMISSION. An armed soldier stands at attention outside door.

DISSOLVE THROUGH TO:

INT. NATIONAL SECURITY COMMISSION OFFICE - NIGHT

181 FULL SHOT 181
Around a long polished conference table are seated GENERAL EDMUDS and one other high Army officer; ADMIRAL ENRIGHT and another admiral, all in uniform; also two civilian officials, and ALFRED CASSIDY of the State Department, a MAJOR FRANKLIN and Russ. Franklin is just switching off a tape playback machine that is on the table.

182 CLOSE SHOT RUSS 182

RUSS
(impatiently)
You've heard the tape a number of times now. I've been talking for three days and three nights with a series of committees, commissions and review boards. Now that all the talking seems to be at an end, we'd better start to do something.

183 ANOTHER ANGLE GROUP 183
Enright, at head of table, is chairing the committee.

ENRIGHT
The tape is by no means conclusive. Certainly it doesn't prove that your so-called flying saucer caused the destruction of Skyhook ...

RUSS
(interrupting)
I grant you that --

EDMUNDS
A strange voice -- a set of instructions that might have come from anywhere ...

RUSS
Is there a better explanation for the destruction of Skyhook?

CASSIDY
Personally, I'm inclined to accept Dr. Marvin's conclusion about the connection between this message and the disaster.

183 CONTINUED: 183

ADMIRAL ENRIGHT
(unexpectedly)
So am I.

RUSS
(eagerly)
Then why not let me try to contact them, meet them and find out what this is all about.

CASSIDY
If it means we are to be confronted with a hostile and unknown power, any decision to meet with them must be made at the Cabinet level.

RUSS
I hope that while we are waiting -- another disaster like Skyhook doesn't occur.

ADMIRAL ENRIGHT
We are pressing for the earliest action.

CASSIDY
The Secretary of State is flying back from Paris. The Secretary of Defense is returning from Alaska.

RUSS
(pleading)
If I could arrange a meeting in the meantime ... the only risk would be to me. I feel personally responsible for Skyhook. I was in charge. Hundreds of lives were lost -- my own wife's father --

ADMIRAL ENRIGHT
If I had the authority I would grant it to you. But we will have to wait ... And I promise that we will recommend that you be authorized to make radio contact and meet with ...

183 CONTINUED: (2) 183

ADMIRAL ENRIGHT (Cont'd)
(spreads his hands, gropes for a word)
... with whoever they are.

RUSS
(stands up)
Are we through for tonight?

EDMUDS
(nods)
We ask that you remain at your hotel.

RUSS
(incredulous)
You mean I'm under detention?

EDMUDS
(shrugs)
You may be needed at any time.
(turns to Franklin)
Major Franklin will continue to remain with you as liaison.

RUSS
(starts out)
Good night.

Edmunds nods to Franklin who follows Russ.

INT. PENTAGON CORRIDOR - NIGHT

184 MEDIUM SHOT RUSS AND FRANKLIN 184
Russ is walking away down corridor as Franklin exits from conference room and starts after Russ.

FRANKLIN
Dr. Martin.

Russ stops and waits but doesn't turn around. Franklin catches up with him. They start off together.

FRANKLIN
(continuing)
I don't like this watch-dog routine, e'ther.

Russ just continues walking.

184 CONTINUED: 184

FRANKLIN
(continuing)
I'm under orders. I'm doing a job.
(a pause)
And we're both on the same side ...

Russ stops, manages a smile and offers his hand to Franklin who takes it gladly.

RUSS
I'm sorry ... I'm tired and worried.

FRANKLIN
I know ...

They continue down the corridor in silence for a moment. Suddenly Russ stops and turns to Franklin.

RUSS
You heard it all. Do you agree with them -- or me?

FRANKLIN
(carefully)
I agree with you about the urgency -- But they're right, too. They can't act as individuals. They're responsible to a chain of command ... This thing may be too big to allow for mistakes.

Russ starts walking again. Franklin, too.

RUSS
Everyone agrees with me. But no one will give me the green light.

EXT. PENTAGON - NIGHT

185 LONG SHOT RUSS AND FRANKLIN 185
They get into a waiting car and drive off.

DISSOLVE TO:

EXT. WASHINGTON HOTEL - NIGHT

186 LONG SHOT RUSS AND FRANKLIN 186
Their car pulls up to hotel and Russ and Franklin both get out of car and enter hotel.

DISSOLVE TO:

INT. HOTEL ROOM, WASHINGTON - NIGHT

187 MEDIUM SHOT 187
Russ enters from the hall and closes door behind him softly. He looks o.s.

188 MEDIUM SHOT RUSS'S POV 188
Carol is lying in bed asleep, with a book opened in front of her. The lamp on the night table beside the bed is still on. She's obviously fallen asleep waiting for him. CAMERA PANS AWAY from bed to far corner of the room where we can see some electronic equipment on a table against a wall.

189 CLOSE SHOT RUSS 189
He is staring o.s. thoughtfully. After a moment, he lights a cigarette nervously and starts to walk across the room.

190 MEDIUM SHOT RUSS 190
He crosses toward the electronic equipment, walking noiselessly and glancing back uneasily toward Carol to see if she has wakened. Finally he sits down near the equipment which we can now see is a small portable shortwave set for both sending and receiving. He puffs nervously at his cigarette, staring intently at the radio equipment.

191 CLOSE SHOT RUSS 191
He eyes the dials and switches, obviously engaged in an internal struggle. Then he casts a last glance toward the bed where Carol is asleep and quickly flips a switch. After waiting a moment for the set to warm up, he starts to turn the condenser dials; suddenly, he remembers something else and switches on the receiver, waits for the sound of static, lowers the volume and dials across a number of bands until he is receiving the desired wavelength. Turning his attention to the transmitter, he pulls the microphone close and starts to talk into it in a low voice.

191 CONTINUED: 191

RUSS
Dr. Russell Marvin call on nine point six megacycles. (Note: check appropriate wavelength with technical dept.) ... Over.

He switches to the receiver and waits tensely. There is no answer. He pulls the microphone close and starts to talk again in a low voice.

RUSS
(continuing)
Dr. Russell Marvin calling on nine point six megacycles as per instructions ... Are you listening? If you can hear me, please reply. I am tuned in on the same wavelength ... Over.

He switches to the receiver. Very quickly, a reply comes over the speaker:

S/M VOICE (ON SPEAKER)
We hear you, Dr. Marvin and we understand you. Do you understand us?

Russ, very excited, reacts.

RUSS
(switching)
Yes.

He wipes the sweat off his brow and looks anxiously around for a place to dispose of his cigarette which is burning his fingers. Finding no ashtray, he drops it on the floor.

RUSS
(continuing)
Who are you?

He switches.

S/M VOICE (ON SPEAKER)
Listen ... It is now 5:30 a.m. earth time ...

Russ glances at a nearby table clock.

INSERT: CLOCK
it reads 12:30.

BACK TO SCENE: 191

Russ looks puzzled until the voice continues.

S/M VOICE (ON SPEAKER)
(continuing)
Greenwich meridian time ... We will be waiting at exactly seven a.m. at the shore of the Chesapeake Bay where the North Beach Road reaches the sea. Do not raise an alarm; and keep this appointment.

The speaker goes dead. Russ frantically switches over to the transmitter.

RUSS
(sweating)
Listen to me! I can't keep the appointment. I'm under orders. I will be able to meet you in a few days. Do you hear me? Over.

He switches. There is no answer from the speaker.

192 CLOSE SHOT CAROL 192
She is sitting up in bed, wide-eyed, listening to everything.

CAROL
Russ!

193 CLOSE SHOT RUSS 193
He glances wildly around and motions her to be silent while he listens for a reply. None comes. He switches again to the transmitter.

RUSS
Hello! Hello! Dr. Russell Marvin on nine point six megacycles. Do you hear me? Please come in. Over.

He switches. There is no response. Russ waits a long time, then turns and stares at Carol but he scarcely sees her.

RUSS
(hollowly)
Seven o'clock, Greenwich time. That's two o'clock here. I can just make it.

193 CONTINUED: 193

CAROL
(stunned)
You're not going?
(shakes her head)
I heard you say you're under orders.

RUSS
(almost dazed)
I didn't intend to arrange a meeting. I only wanted to tell them to wait ...

Carol gets off the bed and crosses to Russ. She stares at the radio from which static can still be heard.

CAROL
(indicating radio)
Who ordered that radio?

RUSS
I did. Today. I thought maybe they'd give me a go ahead to use it tonight.

CAROL
You can't go. I've already lost my father. You shouldn't have called them.

She throws her arms around his waist in a gesture that is half love and half restraint. He unwinds her arms from around him, regaining his composure and strength.

RUSS
Maybe I shouldn't have.
(shrugs)
Maybe I should. But it's done ...

She grabs him by the lapels as if to hold him back. He takes her wrists, frees himself, then -- still holding her -- he kisses her face.

RUSS
(continuing)
This is a job I think has to be done.

193 CONTINUED: (2) 193

CAROL
(wildly)
It's not your job alone. Call someone. Call Major Franklin.

Suddenly, Russ twists free of Carol, dashes to the door and exits, closing the door firmly behind him. Carol stares after him for a moment, then crosses to the telephone and grabs up the receiver.

CAROL
(into telephone)
Hello. Get me Major Franklin in room three twelve. Hurry! Please!

INT. FRANKLIN'S HOTEL ROOM WASHINGTON - NIGHT

194 MEDIUM SHOT FRANKLIN 194
What we can see of this room is much like the Marvin's. Franklin has not yet undressed for bed. He is in his shirtsleeves, his tie is loose, and he's reading a paper. He reaches for the phone as it shrills, then listens.

FRANKLIN
Yes ... Thanks ...
(after listening)
Call the garage right away. Tell them not to give him a car. Tell them he's out of his head -- anything. And I'll be right down to handle it.

He hangs up. Grabs his hat, coat, and adjusting his tie, exits the room.

INT. GARAGE - NIGHT

195 CLOSE SHOT ATTENDANT 195

ATTENDANT
(on phone)
Sure thing, Mrs. Marvin.

He hangs up. CAMERA PANS TO MEDIUM SHOT Russ as he enters garage and comes over to attendant.

RUSS
(big rush)
Frank, let me have my car.

195 CONTINUED: 195

ATTENDANT
Gee ... Doctor Marvin ... I can't --

Russ glances curiously at Frank, then searches the garage for his car. He spots it and strides toward it. Frank hurries after him, finally reaches the car ahead of Russ. Frank leans his weight against the car door, preventing Russ from opening it enough to get inside.

FRANK
(apologetic)
I'm sorry, Doctor Marvin ... Your wife said ...

RUSS
(angrily)
Yeah, I know ...

He yanks at the door in an effort to overcome Frank's weight. Frank grabs Russ and tries to drag him away from car.

FRANK
Please, Doctor Marvin! I don't want to lose my job.

Russ slips from Frank's grip and clips the attendant on the chin. He catches him before he falls and props him, sitting, on the floor against another car. Then he jumps into the car and starts it up. Frank, recovering, dashes to the exit ramp and stands gamely blocking it with his arms spread wide. Russ guns the motor and leans on the horn which makes a shattering sound as it reverberates through the garage. Determinedly, he drives ahead and Frank, shaken, dodges at the last moment.

INT. CAR IN GARAGE - NIGHT

196 CLOSE SHOT PAST RUSS AT WHEEL 196
SHOOTING PAST Russ OUT right front window, we see Frank, scared green, flatten himself against the side wall of the garage ramp as Russ' car drives past with a roar.

INT. GARAGE - NIGHT

197 MEDIUM SHOT FRANKLIN 197
He has just entered garage at a run and looks o.s. to see Russ's car disappearing up exit ramp. Franklin runs for his car, gets in and starts the motor. At this moment Carol appears on the run. She has thrown a coat over her night-gown. Franklin opens his car door, as Carol hops in.

198 FULL SHOT GARAGE 198
as Franklin's car guns out of place and turns in same direction as Russ took.

EXT. STREET - NIGHT

199 FULL SHOT 199
PP as Franklin's car swings into street and rides off, PP
CAMERA PANNING and REVEALING Russ's car making a turn,
a block or so ahead, in the deserted street.

INT. RUSS'S CAR (PROCESS) - NIGHT

200 CLOSE SHOT RUSS 200
Through rear window he sees the headlights of the other car.
He increases his speed.

INT. FRANKLIN'S CAR (PROCESS) - NIGHT

201 CLOSE TWO SHOT FRANKLIN AND CAROL 201

FRANKLIN
There he is. See if you can get him on the radio.

CAROL
(fussing with switches)
He must have seen us. He's going faster ...
(into microphone)
Hello Russ -- Russ, can you hear me?
(after a moment)
His receiver must be turned off.

FRANKLIN
There's an automatic monitor in his car. Keep calling.

CAROL
(into mike)
Hello Russ ... This is Carol, Russ ... Come in ...

INT. RUSS'S CAR (PROCESS) - NIGHT

202 CLOSE SHOT RUSS 202
He's driving intently. There is an insistent intermittant buzzing accompanied by a flashing red light. He looks at it (under dashboard) with annoyance.

INSERT: Car receiver and transmitter -- red light flashing.

INT. FRANKLIN'S CAR (PROCESS) - NIGHT

203 TWO SHOT FRANKLIN AND CAROL 203

CAROL
(into car phone)
Wait for us ... Russ! Major Franklin and I want to talk to you.

INT. RUSS'S CAR (PROCESS) - NIGHT

204 CLOSE SHOT OVER RUSS'S SHOULDER THROUGH WINDSHIELD 204

The buzzing and red light of the monitor continue. He makes a sharp turn.

EXT. STREET - NIGHT

205 LONG SHOT 205
PP Russ's car makes sharp turn -- Franklin follows. PP

INT. FRANKLIN'S CAR (PROCESS) - NIGHT

206 LONG SHOT THROUGH WINDSHIELD PAST CAROL AND 206
(PP FRANKLIN PP
plate) Russ's car can be seen through windshield of car.

CAROL
He won't answer me ...

Franklin nods grimly.

EXT. WASHINGTON STREET - NIGHT

207 MEDIUM SHOT MOTORCYCLE OFFICER 207
PP Russ's car roars by. Officer looks after it and starts PP
to kick up his motorcycle. A moment later, Franklin's car also roars by. The motorcycle coughs and dies. Officer finally revs it up and starts after two speeding cars. The motorcycle's siren is heard.

DISSOLVE TO:

EXT. BEACH - NIGHT

208 MEDIUM SHOT RUSS' CAR 208
comes to the end of a roadway which leads to the beach. Russ gets out of the car and starts to walk on to the deserted beach. The moonlight reveals a light lapping surf.

209 CLOSE SHOT RUSS 209
walking rapidly up beach, stops suddenly as he sees something o.s.

210H FULL SHOT RUSS' POV SAUCER 210H
on the beach lying motionless in the sand with its stem retracted.

211 (H-PP) HIGH ANGLE SHOT OF RUSS 211 (H-PP)
as he continues to walk up the deserted beach toward the saucer which is at the far end.

212 MEDIUM SHOT FRANKLIN'S CAR 212
coming to a screeching halt behind Russ' car. Franklin and Carol get out of the vehicle and run out on to the beach after Russ. Sound of police sirens can be heard in b.g.

213 (H-PP) HIGH ANGLE SHOT CAROL FRANKLIN RUSS 213 (H-PP)
as Carol and Franklin follow path along beach taken by Russ, who is closer to saucer which is in b.g. of shot.

214 ANOTHER ANGLE 214
as the motorcycle officer pulls into the area where Russ and Franklin's automobiles are parked. The sound of the siren falls off. The motorcycle officer goes off in the direction taken by Standard and Carol.

215H MEDIUM HIGH SHOT 215H
shooting over the top of saucer. The saucer is framed in f.g. The rotary disk is stationary. Russ can be seen as he walks then stops, twenty feet from the lip of the saucer. Carol and Franklin can be seen running toward him.

216 (Plate-PP) MEDIUM SHOT RUSS (PROCESS) 216 (Plate PP)
Carol, preceding Franklin by a few yards, rushes into Russ' arms as Russ turns toward her.

217 (Plate-PP) CLOSE SHOT CAROL (PROCESS)
Looking at the saucer, she holds on to Russ. 217 (Plate-PP)

CAROL
(clinging to Russ)
Please come back with us.

Franklin has now come into scene. He draws a revolver.

FRANKLIN
I'm sorry but I have to do my job, Russ. Let's go back.

218 (Plate-PP) MEDIUM SHOT RUSS CAROL STANDARD (PROCESS)
as the motorcycle officer runs into the scene, notices the saucer o.s. 218 (Plate-PP)

219 (Plate-PP) REVERSE SHOT MOTORCYCLE OFFICER (PROCESS) 219 (Plate-PP)

MOTORCYCLE OFFICER
What....is that?

The sound of the turning of the saucer's rotary blades is heard at low level.

220 H MEDIUM HIGH SHOT 220H
The saucer is framed in f.g. Russ, Carol, Franklin and the officer are seen in the b.g. The upper circular surface in the f.g. begins to rotate slowly.

221 (PP-Plate) CLOSE SHOT RUSS CAROL FRANKLIN OFFICER (PROCESS)
react, not knowing what will happen next. Sound of the rotary disks continue over scenes. 221 (PP-Plate)

222 H MEDIUM HIGH SHOT 222H
The saucer is framed in f.g. The rotary disks pick up speed, then the saucer slowly begins to rise on its stem. Carol, Russ, Franklin, and officer step back, and keep their eyes peeled on the saucer.

223 (H-PP) MEDIUM LONG SHOT 223 (H-PP)
Saucer is on the left with Carol, Russ, Franklin and Officer on the right. The saucer is rising slowly on its stem until the door is exposed to view. The upper and lower rotary disks revolve slowly.

224 (PP-Plate) GROUP SHOT FAVORING OFFICER (PROCESS) 224 (PP-Plate)

OFFICER
Let's get out of here.

RUSS
Wait.

They are all still staring at the saucer o.s.

225 H MEDIUM CLOSE SHOT REVERSE (H-PROCESS) 225H
We see the saucer on its stem. The door slides upward. The upper and lower rotary disks can be seen revolving slowly. In f.g. stand Russ, Carol, Franklin, and Officer. The light from the saucer casts a weird glow on their faces.

S/M VOICE
Please come in ---- with your friends, Doctor Marvin.

226 (PP-Plate) GROUP SHOT RUSS CAROL FRANKLIN OFFICER (PROCESS) 226 (PP-Plate)
Russ looks at his wife.

RUSS
(shouting as if trying to be heard)
I'm coming alone.

Russ manages to disengage himself from Carol and starts toward the saucer.

227 H MEDIUM LONG SHOT (H-PP) 227H
Russ can be seen advancing under the rim of the saucer. Carol, followed by Franklin and Officer, runs after him. She clutches his arm.

228 MEDIUM CLOSE SHOT GROUP OF FOUR (PROCESS) 228

CAROL
I'm going with you.

Russ tries to free his arm from her.

S/M VOICE (O.S.)
All of you!

All look toward stem.

OFFICER
(starts to leave)
I'm going to phone headquarters.

228 CONTINUED: 228

RUSS
-- You'd better do as they say.

229 H MEDIUM LONG SHOT (H-PP) 229H
Russ, Carol, Franklin, and the Officer cautiously enter the saucer. We see them enter the door and almost immediately the sound increases causing the rotary blades to revolve faster. The ship then majestically rises into the air, retracting its stem as it goes.

230 (HX) CLOSE VIEW SAUCER (H) 230 (HX)
Its stem retracts into the superstructure.

INT. SAUCER

231 DOWN SHOT FLOOR OF STAGE 231
We see the circular trap door upon which Russ, Carol, Franklin and the Officer are standing. The circular trap door is rising.

232 CLOSE SHOT THE GROUP (PROCESS) 232
huddles together, look upwards. The b.g. is moving downward.

233 H UP SHOT (H-MINIATURE) 233H
In the b.g. can be seen the corrugated dome of the saucer as it moves closer.

234 DOWN SHOT FLOOR OF STAGE 234
The circular trap door upon which the group is standing becomes flush with the rest of the floor of the saucer. The sound is now heard of the familiar series of clicking noises identical with those originally transmitted by the saucer to Russ and caught in his tape recorder.

235 H MEDIUM CLOSE (H-MINIATURE) 235H
We see the crystalline globe being lowered from the center of the dome.

236 HIGH DOWN SHOT (MATTE PAINTING) THE GROUP 236
Attention is attracted by a brightness coming from one of the fin partitions. We can see from this angle what looks like a TV screen electronically clearing its field for a picture. They walk toward it.

237 REVERSE SHOT OVER TOP OF TV SCREEN SHOOTING DOWN TOWARD FLOOR 237
showing group coming close to screen.

238 OPTICAL MATTE TV SCREEN 238
with small wall section of saucer interior. The electronic field on the partition fin clears. Then a picture (X) of the earth as seen from afar dissolves in. Russ, Carol, Franklin, and the Officer are seen in a group to the right of the screen.

INT. SAUCER

239 REVERSE TIGHT SHOT GROUP 239

FRANKLIN
(awed)
We must be thousands of miles away from the earth.

CAROL
(whispers)
And in a matter of seconds.

240 MEDIUM SHOT (OPTICAL PRINTING) 240
The wide rectangle in the segment of the wall starts to glow, accompanied by a weird sound effect. Through "the window" we see fairly distinctly two S/M in their helmeted suits looking at the group.

241 GROUP SHOT RUSS CAROL FRANKLIN OFFICER 241
turning toward the wall opening and reacting to what they see.

S/M VOICE
(coming from globe)
You are many miles away from your planet...

The group look up at the crystalline globe -- the direction from which the S/M voice is coming.

RUSS
(looking up, then to Carol)
That must be their translating mechanism.

242 H CLOSE SHOT CRYSTALLINE GLOBE (H-MINIATURE) 242H

S/M VOICE
... Not in a matter of seconds.

243 BACK TO GROUP 243

S/M VOICE
Listen to your watch,
Doctor Marvin.

Russ complies. So does Hurley and the officer.

RUSS
It's stopped.
(shrugs)
And it's supposed to be anti-magnetic.

S/M VOICE
We generate a magnetic field stronger than the gravitational field on your earth. This is the principle by which we move through space. We have adjusted the magnetic field to compensate for the normal loss of gravitational effect and atmospheric pressure.

Russ nods. He lifts a foot tentatively as though to demonstrate to himself that this is a normal gravitational environment.

S/M
(continuing)
But your watch hasn't stopped.
Feel your pulse.

Russ does -- then his heart, lungs, and throat with increasing anxiety.

RUSS
I haven't any.

Russ feels Carol's pulse.

RUSS
(continuing)
And neither has my wife.

244 H CLOSE SHOT CRYSTALLINE GLOBE (H-MINIATURE) 244H

S/M VOICE
We operate in a very different time reference. You might say all this is happening between the ticks of your watch or the beats of your heart.

245 CLOSE SHOT RUSS 245

RUSS
That's why I wasn't able to decipher your message -- until it was too late.

S/M VOICE
It made it necessary for us to defend ourselves at Skyhook.

RUSS
Then you shot down our eleven rockets! Why?

S/M VOICE
At that time we had no way of knowing they were only primitive observation posts. We thought they might be weapons directed against us.

RUSS
Who are you? Where are you from?

246 H MEDIUM SHOT (OPTICAL PRINTING) 246H
Two S/M in "Window" of saucer.

S/M VOICE
Because of your leadership in exploring the field of outer space, we felt you could best understand that we are the survivors of a disintegrated solar system. At this moment the remainder of our fleet is circling your globe.

247 CLOSE SHOT THE GROUP 247
as their attention is directed to the intensifying brightness of the TV screen.

248 thru 251 MONTAGE FULL SHOT TV SCREEN 248 thru 251

H-X1 Two saucers over New York skyline - night.

DISSOLVE TO:

H-X2 Three saucers over Eiffel Tower - day.

DISSOLVE TO:

H-X3 Two saucers over Kremlin - day.

DISSOLVE TO:

H-X4 Three saucers over London Parliament - day.

S/M VOICE
They are awaiting a signal to tell them where to land.

Suddenly the TV screen goes blank.

252 CLOSE SHOT RUSS 252

RUSS
What do you want with me?

S/M VOICE
Arrange for your world leaders to confer with us in the city of Washington.

RUSS
They may not listen. I am only a scientist.

253 H CLOSE SHOT CRYSTALLINE GLOBE (H-MINIATURE) 253H

S/M VOICE
We will show how important it is to convince your leaders.

253 H CONTINUED: 253H

The sound of the saucer entering into a screaming dive comes over.

254 FULL SHOT GROUP RUSS CAROL FRANKLIN OFFICER 254
Their attention is directed toward the TV screen.

255 X FULL SHOT TV SCREEN (PROCESS) 255X
TV screen with section of saucer interior. Russ, Carol, Franklin, and the Officer are seen in group to the right of the screen. We see the rapid approach toward earth (X) then dissolve to the clouds above water (X).

S/M VOICE
In an instant of your time we travel from beyond your moon to the surface of your earth.

256 CLOSE SHOTS RUSS CAROL FRANKLIN OFFICER 256
reacting.

OFFICER
Hey!

257 X FULL SHOT TV SCREEN OPTICAL PRINTING 257X
TV screen with section of saucer. Russ, Carol, Franklin, and Officer are seen in group to right of screen. The saucer makes a deliberate pass on a destroyer.

EXT. SAUCER - NIGHT

258 X CLOSE SHOT AA BATTERY ON DECK OF DESTROYER 258X
getting into position, firing up into the sky.

EXT. SAUCER - NIGHT

259 DIVING SHOT 259
(H-X) Bottom of saucer can be seen in upper right hand (H-X)
corner of screen as the saucer passes over the top of the destroyer. The ray effect is emitted by the saucer as the saucer continues up into the sky.

EXT. SAUCER - NIGHT

260 FULL SHOT 260
(H-X) Ray emanation in shot as the destroyer crumples and (H-X)
explodes in a matter of seconds.

INT. SAUCER - NIGHT

261 GROUP SHOT RUSS CAROL FRANKLIN OFFICER 261
reacting. Carol screams at what she sees o.s.

FRANKLIN
(agitated)
There were three hundred men on that ship.

CAROL
(clinging to Russ)
That was horrible.

S/M'S VOICE
Speed, maneuverability and force.

RUSS
With all your power, why don't you land and just take over?

S/M'S VOICE
To do that would cause world-wide panic. Despite our power the few of us would be busy indefinitely trying to suppress a large hostile population.

262 FULL SHOT TWO S/M IN "WINDOW" 262

S/M'S VOICE
In the end we would be masters of a wrecked and hungry planet.

263 CLOSE GROUP SHOT FRANKLIN CAROL RUSS OFFICER 263

FRANKLIN
You don't expect us to surrender without a fight.

S/M'S VOICE
We felt it would be best to meet with you so fighting could be avoided.

RUSS
If you have not lived on earth, how do you know so much about us?

264 H CLOSE SHOT CRYSTAL GLOBE (H-MINIATURE) 264H

S/M'S VOICE
We have the means of accumulating information. If you wish to convince yourself about our detailed knowledge, test us. Any question?

265 FULL SHOT GROUP RUSS CAROL FRANKLIN OFFICER 265

FRANKLIN
What is the size of the American Army?

VOICE
(Harrison's voice through filter; wooden and metalic in character)
It varies. It is approximately three and a half million men.

266 CLOSE SHOT CAROL 266
Her face contorts, as she seems to recognize the o.s. voice.

267 BACK TO GROUP 267

OFFICER
What team has won the most World Series.

VOICE
The New York Yankees.

FRANKLIN
Who was the first president of the United States?

VOICE
George Washington.

268 TIGHT TWO SHOT CAROL AND RUSS 268

CAROL
(turning to Russ; puzzled)
I know that voice!

RUSS
What's your name?

268 CONTINUED: 268

VOICE
John Harrison.

CAROL
(agonized)
My father! What have you done to him?

269 ANOTHER ANGLE 269
Harrison walks noiselessly from behind one of the partitions. He is behind the group so they're unaware of his presence. Harrison appears to be unharmed but he walks woodenly, like a mechanical doll.

270 CLOSE SHOT HARRISON 270
He stops as though on a leash and stares vacantly ahead of him. He doesn't react to the presence of others in the room.

S/M'S VOICE
You have been addressing General Harrison's mind -- not General Harrison. Look behind you.

They all turn and gasp. Carol recognizes her father, runs toward him.

CAROL
Father --- !

Harrison is totally impassive as Carol takes his hand fearfully. Russ crosses to them and stands by helplessly.

S/M'S VOICE
He will not recognize you. He has been subjected to a machine we call an "Infinitely Indexed Memory Bank." We have transfered all knowledge from his brain to our machine. Thus we have available and readily accessible his total experience.

271 FULL SHOT TWO S/M AT "WINDOW" 271

S/M'S VOICE
We can do this to as many as we desire and learn whatever we must know.

272 FULL SHOT TAKING IN GROUP 272

CAROL
(weeping)
Stop it, please, stop it!

273 CLOSE SHOT THE OFFICER 273
He angrily pulls his revolver, aims at the S/M and shoots.

274 FULL SHOT TAKING IN THE GROUP (OPTICAL PRINTING) 274
with the S/M in b.g. We hear the noise of the explosion echo through the saucer but nothing else happens.

275 CLOSE SHOT RUSS 275

RUSS
(shouting to officer)
Put that gun away!

276 MEDIUM CLOSE FRANKLIN 276
PAN HIM TO officer, who is starting to aim his gun upwards. Franklin grabs the Officer's gun without a struggle, as the Officer seems to be in the beginning of a state of hypnosis. A pulsating reflected light dominates the scene and the scenes to follow.

277 H CLOSE SHOT CRYSTAL GLOBE (H-MINIATURE) 277H
as its light is pulsating.

278 CLOSE SHOT RUSS 278

RUSS
Don't look at that!

Russ tears his gaze away from the crystal.

279 ANOTHER ANGLE TAKING IN FRANKLIN 279
who averts his eyes from the dome and the Officer continues to stare upwards.

280 MEDIUM SHOT 280
Harrison begins to walk woodenly away and disappears behind one of the partitions, as Russ pulls Carol around so that she cannot face the globe. He holds her tightly in his arms.

281 H CLOSE SHOT OFFICER 281H
He goes rigid. Beam of light (H) comes into scene from above, lights up his face.

282 H BACK ANGLE OF OFFICER'S SKULL CLOSE SHOT (H) 282H
The skull becomes transparent and we see the brain as through a powerful fluoroscopic machine.

S/M'S VOICE
This is the beginning of the process by which we read the brain for the "Infinitely Indexed Memory Bank."

283 H FULL SHOT (H MINIATURE) 283H
The globe has stopped pulsating.

284 CLOSE SHOT RUSS AND CAROL 284
as they look at what is happening to Officer, and react.

285 CLOSE SHOT FRANKLIN 285
reacting to same scene of Officer.

286 H CLOSE SHOT BACK OF OFFICER'S SKULL (H) 286H
The brain image and the beam of light disappear. Officer turns and starts to walk o.s.

287 ANOTHER ANGLE 287
The Officer as though on a string walks woodenly off behind one of the partitions.

288 CLOSE SHOT 288
Carol looks around and finds that her father is gone.

CAROL
Where's my father?

S/M VOICE
We'll return him to you eventually -- and the Police Officer too.

289 TIGHT TWO SHOT CAROL AND RUSS 289

RUSS
(resigned)
We will try to tell of our

289 CONTINUED: 289

RUSS (cont'd)
experience here as objectively as we can.

CAROL
(pleadingly)
You're not going to cooperate with these monsters.

RUSS
(to S/M)
It will take time for us to persuade the authorities... weeks..maybe months.

S/M'S VOICE
You will have two of your lunar days, or fifty-six days earth time.

CAROL
Let them kill us now and be done with it.

RUSS
(holding Carol tightly)
Please, Carol --
(to S/M)
If our officials don't believe me, I can't be held responsible.

S/M'S VOICE
When you tell of the destroyer being sunk, refer to latitude thirty degrees twenty minute longitude forty-five degrees, fifteen minutes. This will authenticate your story and they will believe you.

DISSOLVE TO:

INT. NATIONAL SECURITY COMMISSION'S OFFICE - NIGHT

290 CLOSE SHOT MEMO PAD 290
reading "From the desk of Chief-of-Staff." A pencil is circling "56 days" over and over again. CAMERA PULLS BACK to *FULL SHOT* of Russ, Carol, Franklin, Admiral Enright, General Edmunds, Mr. Cassidy, Professor Kanter, and the others we saw here earlier this same night. Russ is talking with sincerity and forcefulness.

RUSS
... Well, suppose Major Franklin, my wife -- myself -- were all hysterical or hypnotized -- or whatever you're thinking. We never saw what these fiends have done to General Harrison or the police officer -- but what about the destroyer?

ADMIRAL ENRIGHT
There is word that the Atlantic fleet has lost contact with a vessel in the area but there is no confirmation of a sinking. We're continuing to check.

EDMUNDS
You realize, of course, your contacting the saucer in the first place violated our instructions.--

291 CLOSE SHOT RUSS 291
reacting to Edmunds' charge.

EDMUNDS VOICE
This itself may have placed the entire safety of the country in jeopardy.

292 ANOTHER ANGLE GROUP 292

CASSIDY
Now that the damage is done, and assuming your story is verified, are you proposing that we meet with these -- these creatures -- and yield to their demands?

292 CONTINUED: 292

ENRIGHT
And why Washington? If they want to parley with the whole world, why do they choose the Capital of the United States?

RUSS
They appear to be realists, and Washington is one of the centers of political power.

EDMUNDS
What about our atomic and hydrogen weapons? Wouldn't they be effective against these "saucers"?

FRANKLIN
I'd like to try to answer that, sir. Our atomic weapons might be effective if we could deliver them. But these saucers move faster than any missile we've ever seen. To attack them with nuclear power when they land means to destroy our own cities.

RUSS
Even then we don't know whether they are vulnerable.

There's a moment of heavy silence.

RUSS
(continuing)
To answer your question, Mr. Cassidy -- I learned a little about their mode of operation and I'd like to try to contruct a weapon ...
(shrugs)
It's only a guess, of course.

EDMUNDS
A new weapon in less than fifty-six days?

RUSS
I have an idea for an ultra-sonic gun. With enough scientific and engineering help, we should be able to

292 CONTINUED: (2) 292

RUSS (cont'd)
construct a working model in a short time ... Maybe it will work. If not, we'll know soon enough. And you'll be working on every other means of defense.

EDMUNDS
I believe we have no choice but to resist with force if they land.

During above speech, a Naval Captain has entered the room bearing a dispatch which he shows to Admiral Enright. Enright reads it intently, then interrupts Edmunds:

ADMIRAL ENRIGHT
Gentlemen, please! The Destroyer Dauntless was sunk at latitude thirty degrees twenty minutes longitude, forty-five degrees fifteen minutes at approximately 0200.

There is an excited buzz around the table. Cassidy taps the table with his fingers for order.

CASSIDY
We are expected at the White House in an hour for a policy decision that will probably involve not only our own country but the entire world.

ADMIRAL ENRIGHT
Whatever the decisions, you may be certain, you will be given every assistance in testing your theory.
(he rises)
I suggest you start to work right away. Major Franklin will make arrangements for any facilities you may require.

All the others rise and stare thoughtfully at Russ.

293 MEDIUM SHOT RUSS 293
Standing there, he seems suddenly aware of the burden thrust upon him. Carol moves close and takes his arm protectively.

293 CONTINUED: 293

Russ turns to her, smiles fleetingly, then nods to the others.

DISSOLVE TO:

MONTAGE:

294 thru 299 Scenes of weapon research to suggest passage of time: 294 thru 299

INSERT:
X1. A drawing board, with a complicated engineering drawing, undecipherable, on it.

INSERT:
X2. Another engineering blueprint being worked on -- the symbols suggest a complex electronic circuit.

X3. A precision machine shop, where work is being turned out on lathes.

X4. Heavily wrapped package being crated.

X5. Crate being loaded in pick-up truck.

X6. Foreign Airplane being loaded with equipment.

X7. Ship at sea.

X8. Pick-up truck delivering crate outside lab isolated in woods.

NARRATOR'S VOICE
With top priority, and every facility and scientific help, the governments of the world could furnish, Doctor Marvin and his staff assembled the necessary materials in a small laboratory concealed in a heavily wooded area to translate a short experience in a craft from outer

294 thru 299 CONTINUED: 294 thru 299

NARRATOR'S VOICE (cont'd)
space into a formula, then plans, and finally a functioning reality.

DISSOLVE TO:

INT. LAB - NIGHT

300 MEDIUM FULL SHOT 300
This is a large shed-like room with a steel-raftered roof. The amount of scientific paraphernalia in the room is considerable. There is a bulletin board with elaborate scientific diagrams on them. A small portable generator is seen in the laboratory. Russ, Carol, and another older scientist, Kanter, who uses a cane because of his lameness, are putting together and replacing the delicate armature of a high-frequency sound machine that looks considerably scorched. The thing resembles a small, thin cannon in shape, or an elongated telescope. It is aimed at a cement block. CUTTING, a lab assistant in a white smock, is industriously taping the main lead that stretches across the room from the window and the o.s. generator, audible ticking over outside. Franklin enters.

FRANKLIN
How's it going?

CAROL
Instead of turning electric impulses into ultra-high-frequency sound, we nearly burned the place up about an hour ago.

Russ is ready to continue, making a final adjustment to the machine.

RUSS
All right, now let's try it on that cement block.

Cutting throws a switch, opens a control quadrant part way.

301 MEDIUM CLOSE SHOT MOTOR GENERATOR 301
The motor speeds up to a businesslike hum, generating more juice.

302 CLOSE SHOT HIGH-FREQUENCY MACHINE 302
It gives out a thin, high whine, reminiscent of the saucer sound when the attack on Skyhook began, but lower in pitch and volume. Marvin's hand signals to Cutting o.s. for more power, and the whine becomes louder and more penetrating, rising eerily. At the same time, the o.s. motor sound rises too.

303 CLOSE SHOT CEMENT BLOCK 303
Russ's hand enters to adjust its position. The hand is pulled quickly away as if Russ had burned his fingers.

304 CLOSE SHOT RUSS AT CEMENT BLOCK 304
He shakes his hand as if it stung.

KANTER
What's the matter, doctor?

RUSS
The sound started to break down the molecular structure of my hand.
(explains to Franklin)
A stronger dose theoretically could break a man down into dust.
(gestures)
Give it more power and let's see what happens.

305 CLOSE SHOT CUTTING 305
A little cagey about doing it, he nevertheless obeys, and the o.s. motor sound and whine rise further.

RUSS'S VOICE
Step it up!

Cutting is about to say something, but thinks better of it, and again obeys. Again the sound mounts.

RUSS
Stay back. Something's going to give soon.
(to Curtis)
Open it up some more.

306 CLOSE SHOT CEMENT BLOCK 306
One corner of it gives off a wisp of smoke under the effect of the high whine from the high-frequency machine.

307 MEDIUM GROUP SHOT 307

RUSS
All the way!

The racket from the o.s. motor and the high-frequency machine rise to an unbearable point. A blinding flash of light comes from the cement block.

308 MEDIUM CLOSE SHOT MOTOR GENERATOR 308
The generator burns out with a flash of fire, and the whole apparatus freezes up and falls silent.

309 MEDIUM SHOT GROUP 309
The whole apparatus goes dead.

CUTTING
The generator burned out, doctor.

CAROL
(eagerly)
But it worked! It worked, Russ, didn't it?

Kanter scrapes a bit of the powdery stuff from the corner of the block and places it in a comparison-microscope, adjusting the image on a small white screen on the wall.

INSERT: PROJECTED IMAGE ON WALL SCREEN
There are two images, one on the left and one on the right. Both show a small amount of white powder, highly magnified, and both are obviously the same.

RUSS'S VOICE (O.S.)
The ash on the left is from Skyhook, on the right from the cement block. Do you see any difference?

BACK TO SCENE 309:

Russ looks around at each of the other three, who shake their heads.

CAROL
No.

309 CONTINUED: 309

FRANKLIN
None, but what of it?

RUSS
We know what hit Skyhook.

FRANKLIN
What?

RUSS
Sound.

FRANKLIN
Having two small boys at home, I grant you noise doesn't do a man much good -- but burn him up and knock his house down?

RUSS
The sound I mean was of a higher wave frequency than we have ever been able to produce.

FRANKLIN
(eagerly)
Then you mean we've got the weapon?

Russ drops wearily into a chair, closes his eyes for a moment, then looks up.

RUSS
No. I'm afraid not.
(explains)
With the best materials and circuits available we've succeeded, at last, in pulverizing less than a cubic inch of cement block.
(wearily)
The theory is beautiful, but we don't have the tools and materials to bring it off. Maybe in ten years, five ... two ...
(he spreads his hands hopelessly)
How many days left?

FRANKLIN
Twenty-seven.

309 CONTINUED: (2) 309

KANTER
Russ, remember that report from Doctor Patek in New Delhi?

Russ nods and starts to riffle through the litter on his desk.

KANTER
(continuing)
He suggested a different approach. Instead of attempting to duplicate the ultrasonic devices of --
(points up)
-- our 'visitors,' we try to interrupt their magnetic field by projecting a highly intermittent induced electrical field ...

Russ stops looking for the letter and listens carefully. Kanter walks over with the aid of his cane and pats the ultra-sonic gun.

KANTER
(continuing)
Of course we couldn't do it before ... since we didn't have the unprecedented frequency of this apparatus ... until now. Suppose ...

Russ jumps up in excitement and joins Kanter.

RUSS
Of course! We cut the ultrasonic wave into the circuit and knock them down like clay pigeons!

KANTER
(laughing)
Not so fast!

Russ throws his arms around Kanter. The two colleagues embrace.

RUSS
It <u>can</u> work.

309 CONTINUED: (3) 309

RUSS (cont'd)
(turns to others)
Franklin, get on the 'phone. We'll need the largest capacity portable generator Schenectady makes, two duplicates of the sonic chamber, some specifications, from the guys at M.I.T. ... An electro-magnet from ...

Franklin puts up the telephone.

DISSOLVE TO:

MONTAGE:

310 thru 311 STEPS IN THE BUILDING OF HIGH FREQUENCY INTERFERENCE GUN: 310 thru 311

1. Crates of equipment arriving at Lab - Day.

2. A large electro-magnet being installed - Night.

3. New portable generator truck being hooked up - Day. This heavy generator is mounted behind the cab but inside the canvas-covered truck. There is room for troops in the rear of the truck, where we later mount the high frequency gun. We see Curtis running a line from the generator truck to the laboratory.

INT. LAB

312 H-PP CLOSE SHOT FOO LIGHT 312HPP
It flies from the open window into a shadowy corner, up among the steel rafters that support the roof.

313 H-PP FULL SHOT 313H-PP
CAMERA TILTS DOWN from it and far below is spread out the floor of the lab where Russ and Carol, Kanter, Cutting and Franklin, are standing together in a close group. Russ is holding a hollow steel ball about eighteen inches in diameter. There is a switchboard with dials and meters, and much bulky equipment such as an electro-magnet that hangs from the ceiling.

314 MEDIUM GROUP SHOT 314
Russ is raising the steel ball.

RUSS
It's only a hollow steel ball, but for our purposes it's a flying saucer.
(to Cutting)
Will you turn on the generator now?

Cutting goes to the switchboard, the rest follow Russ and Carol to the electro-magnet.

315 MEDIUM CLOSE SHOT CUTTING AT SWITCHBOARD 315
He closes a switch. The dials become active. A low humming sound comes over.

316 MEDIUM CLOSE GROUP SHOT AT ELECTRO MAGNET 316
Russ gets a nod from Cutting in b.g. and places the miniature "saucer" in the magnetic field. When he releases it, it stays suspended in mid-air.

FRANKLIN
The magnet does that, doesn't it?

RUSS
The magnetic attraction above is enough to counteract the pull of gravity from below.

INSERT: HOLLOW STEEL BALL
It floats in empty space.

BACK TO SCENE 316:

Russ turns to Kanter, who is at HF gun.

RUSS
Go ahead, Professor, it was really your idea. You be the first one to try it.

All eyes drift to the new high frequency interference gun.

317 CLOSE SHOT THE WEAPON 317
It is similar to the ultra-sonic gun which we saw before but a number of bulky black boxes, containing coils, condensers and other electrical circuit equipment have been added to the after part.

318 MEDIUM SHOT KANTER 318

KANTER
(protesting)
My idea? Nonsense. It's just as much yours and Patek's in India and... and a dozen other scientists all over the world...
(grins)
Anyway, I couldn't even aim it. I can't hit a barn at twenty feet.

RUSS
Go ahead!

318 CONTINUED: 318

Embarrassed, but overcome with pleasure, Kanter crosses with the aid of his cane, to the weapon, switches it on and waits while it gets up speed. It sounds like a small but potent siren as it wails up to a high almost unbearable pitch and then moves into the inaudible wave lengths, leaving only a secondary hum to indicate that the machine is actually operating.

319 ANOTHER ANGLE THE GROUP 319
They wait almost breathlessly for the test. With studied deliberation, Kanter swings the apparatus on its pedestal, aims it suddenly at the floating "saucer" and, instantly, the steel ball plummets to the floor with a resounding crash. It bounces and rolls around noisily but no one pays any attention to it.

KANTER
It works!

RUSS
(quietly)
It works fine.

320 CLOSE SHOT FRANKLIN 320
Suddenly sees something (foo light) o.s. hovering over their heads.

321 CLOSE SHOT FOO LIGHT 321
H-PP H-PP

FRANKLIN'S VOICE (O.S.)
Look -- what's that?

322 DOWN SHOT GROUP 322
their faces turned upward in sudden alarm. Instinctively, Franklin grabs a steel wrench, throws it up at it o.s.

323 FULL SHOT 323 HPP
H-PP The wrench sails near the foo light over their heads, as the foo light veers suddenly down upon them, seeming to be out of control.

RUSS
Get hold of it.

324H MEDIUM SHOT 324H
as Franklin lunges, misses, and Russ tries to grab it from the opposite direction. The foo light darts straight at Russ.

325H CLOSE SHOT FOO LIGHT RUSS'S POV 325H
The light flies into f.g. practically blinding the group as it flies directly into the camera.

326 CLOSE SHOT RUSS 326
shields his eyes from the foo light as it darts at his face.

327 CLOSE SHOT FRANKLIN 327
He draws a pistol and aims it at the o.s. foo light, fires.

328 CLOSE SHOT FOO LIGHT 328
H-PP Suddenly the lab is filled with a blinding white light. H-PP

329 FULL SHOT GROUP 329
When the startled group gets their sight back, a shower of fine sparks, as from a Christmas tree sparkler, is seen settling on the floor of the lab.

INSERT: FLOOR
as the sparks disappear. Russ's foot descends on them but is raised from the floor and the remains are seen -- fragments of convex crystals -- a few metallic bits. Nothing intelligible.

330 CLOSE SHOT 330
as Russ leans down to touch them, withdraws his hand as if finding it hot.

331 GROUP SHOT CAROL, RUSS, FRANKLIN, CURTIS, KANTER 331
The five look at one another.

FRANKLIN
What was it?

CAROL
The same kind of thing that has watched us since the beginning of Sky Hook.

KANTER
Watched who?

CAROL
Russ -- and all the developments of our rocket program.

331 CONTINUED: 331

RUSS
I always thought it was Saint Elmo's Fire... but I'll have to change my mind about that.

CAROL
Whatever it was -- the saucers sent it down to find out what we were doing.

Russ nods.

RUSS
We have television. They may have some totally different device which serves the same purpose.

The others look at him, not quite understanding.

RUSS
(with sudden urgency)
They must know what we're up to. We'd better load this equipment, get to Washington and relocate our lab before they decide to drop in on us.

Russ starts to make some adjustments so that the pedestal holding the ultra-sonic gun can be rolled to the doorway for loading onto the generator truck.

RUSS
Give me a hand with this, Cutting.

Cutting walks over to help Russ. Kanter starts to go through the files.

RUSS
Never mind the files, Professor. I'll take the diagrams.

Russ goes over to bulletin board, takes down the diagrams, pauses and announces his plan to the entire group:

RUSS
Load the gun on the generator truck, and we'll get out of here.

331 CONTINUED: (2) 331

Cutting and Russ are busily moving the gun toward the door for loading. Franklin and Carol rapidly pack up some other equipment prior to departure.

DISSOLVE TO:

EXT. LABORATORY - NIGHT (BRIGHT MOONLIGHT)

332 MEDIUM SHOT 332
Franklin, Carol, and Professor Kanter are getting into a sedan, ready to leave as Cutting mounts the cab of the truck.

333 CLOSE SHOT 333
Russ opens the door of the car. As he does so, he signals Cutting.

RUSS
Stay close, Cutting. I'll hold it at about forty miles.

334 HIGH ANGLE 334
Taking in car in f.g. and truck in b.g.

CUTTING
Okay.

Cutting gets in truck cab in b.g. as Russ gets in car in f.g.

335 *FOLLOW SHOT* 335
as we see Russ' car slowly pull away from the laboratory. The truck follows.

EXT. FOREST ROAD - NIGHT

336 MEDIUM SHOT 336
Russ' car and truck moving along road, which is bounded by trees.

INT. RUSS' CAR - NIGHT (PROCESS)

337 337

RUSS
We ought to make Washington in about an hour.

CAROL
(noticing something out her side window)
Look!

338 H-X CAROL'S POV as a low-flying saucer is seen moving through the trees. 338 H-X

339 BACK TO CAR (PROCESS) 339

RUSS
I hope they haven't spotted us.

Russ abruptly switches off car lights, turns the wheel of the car and it goes off the road into a wooded area.

340 ANOTHER ANGLE as the truck also switching off lights, follows Russ, it pulls off the road and parks under a tree (to match X). 340

EXT. SKY - NIGHT

341 H-X FULL SHOT SAUCER as it moves past the area where the truck and car stop, apparently headed in the direction of the laboratory. 341 H-X

EXT. RUSS'S CAR - NIGHT

342 as he gets out and looks in the direction the saucer has taken. 342

343 ANOTHER ANGLE AT CAB OF TRUCK as Cutting looks in the same direction that Russ does. 343

EXT. LAB - NIGHT

344 H-PP FULL SHOT SAUCER as it is descending with lab in b.g. 344 H-PP

EXT. RUSS' CAR - NIGHT

345 MEDIUM SHOT RUSS 345

RUSS
(turning to group in car)
If that saucer stays in firing range, we may give the gun its first real test.

Russ starts to dash o.s. toward truck. Franklin goes to pick up the radio phone in the car.

FRANKLIN
(into phone)
Pentagon, please. Saucer landing near Franklin Lab. Major Franklin calling for aerial protection. Over.

EXT. LABORATORY - NIGHT

346 FULL SHOT 346
H-PP The saucer's stem is lowering to the ground. H-PP

EXT. WOODED AREA - NIGHT

347 NEAR TRUCK PARKED UNDER TREE 347
Russ runs in. He calls to Cutting who is still up in the cab.

RUSS
Fire up the generator. We're going to see if this gun really works.

INT. CAR - NIGHT

348 As Franklin turns to Carol and says: 348

FRANKLIN
(hanging onto radio phone)
They're sending a bomber. We'd better go on with the diagrams as quickly as we can.

348 CONTINUED: 348

CAROL
I'll get them from Russ.

She gets out of the car, runs back to the truck. Franklin hangs up, starts to follow her, leaving Kanter in the car.

FRANKLIN
(turning to Professor Kanter)
We'll be right back, Professor.

EXT. LABORATORY - NIGHT

349 FULL SHOT S/M 349
H-PP who is seen coming out of the doorway of the stem, as the door opens. He is headed for the lab. H-PP

350 CLOSE SHOT S/M 350
PP entering doorway of laboratory. PP

EXT. TRUCK - NIGHT

351 CLOSE SHOT RUSS 351
He is sweating, as he is looking in direction of saucer in front of lab. He turns to Cutting.

RUSS
(excitedly)
What's the matter?

INT. TRUCK - NIGHT

352 CLOSE SHOT CUTTING 352
Laboring over generator.

CUTTING
I can't get the blasted thing started.

EXT. TRUCK - NIGHT

353 CLOSE SHOT RUSS 353
He looks off at the saucer, worried as Carol comes into scene followed by Franklin. They look in direction of lab.

353 CONTINUED: 353

RUSS
(quietly)
They're looking for us, all right.

EXT. LAB - NIGHT

354 H-PP LONG SHOT SAUCER AS SEEN FROM GROUP'S POV (MATTE) 354 H-PP
We cannot see the ground around the stem very clearly because of undergrowth.

355 H-PP FULL SHOT TWO S/M 355 H-PP
come out of stem of ship. They look around and start to walk toward lab, but Russ cannot see them.

INT. TRUCK - NIGHT

356 CLOSE SHOT CUTTING 356
He's working frantically over the generator.

EXT. TRUCK - NIGHT

357 GROUP SHOT 357
Carol is unnerved. She wants Russ to leave with her, as she gently tugs at his arm:

CAROL
(to Russ)
Getting you and the plans to Washington is more important than anything else.

FRANKLIN
She's right.

RUSS
If this machine works, she's right. If not, it doesn't make any difference.

Russ hears the sound of the generator come over and jumps up onto the rear of the truck behind the gun to aim it in the direction of the laboratory.

INT. REAR OF TRUCK - NIGHT

358 CLOSE SHOT RUSS 358
He wrestles with the high frequency gun, aiming it at the saucer, fires it. The low whine of the sound of the firing ECHOES in the woods.

EXT. LAB - NIGHT

359 FULL SHOT SAUCER RUSS'S POV 359
H-PP as the effect of the weapon reaches the saucer, the H-PP saucer wobbles on its stem, seeming to lose its equilibrium.

360 CLOSE SHOT TWO OF THE S/M 360
They look about, trying to see what is causing the saucer disturbance, do not readily discover it and head for the stem of the saucer, o.s. Russ does not see them.

361 FULL SHOT TWO S/M 361
H-PP walk into door of saucer. The saucer with stem ex- H-PP tended, starts to rise, picks up speed.

INT. RUSS'S CAR - NIGHT

362 CLOSEUP KANTER 362
looks around thru rear window.

INT. REAR OF TRUCK - NIGHT

363 CLOSE SHOT RUSS 363
He's jubilant. He shouts over the roar of the generator.

RUSS
It works. If we just had a little more power!

364 ANOTHER ANGLE FAVORING FRANKLIN AND CAROL 364
Carol calls to Russ.

CAROL
(nervously)
Let's go Russ -- please. Before it is too late.

INT. TRUCK - NIGHT

365 CLOSE SHOT CUTTING 365
as he turns up the generator to full speed.

EXT. SKY - NIGHT

366 FULL SHOT SAUCER 366
H-X It is a few hundred feet over the ground now. The H-X
stem is retracting.

EXT. LAB - NIGHT

367 CLOSE SHOT 367
The first S/M comes out of the lab entrance, stares at the saucer going away o.s. Then the S/M walks o.s.

EXT. REAR OF TRUCK - NIGHT

368 CLOSE SHOT RUSS 368
aims the gun up at the saucer in the sky, then fires. The gun makes a distinctive high frequency hum when operating.

EXT. SKY - NIGHT

369 FULL SHOT SAUCER 369
H-X which takes the high frequency ray and is visibly H-X
shaken by the shot. The saucer still wobbles but does not fall. It moves rapidly away, disappearing in the sky.

INT. RUSS'S CAR - NIGHT

370 CLOSE SHOT PROFESSOR KANTER 370
very impatient, hears the sound of the gun echo which comes over scene. He starts to get out of the car, with the help of his cane.

EXT. RUSS'S CAR - NIGHT

371 CLOSE SHOT PROFESSOR KANTER 371
getting out of the car, walks with cane in the direction of the truck.

EXT. TRUCK - NIGHT

372 CLOSE SHOT AT TRUCK 372
The group is looking up.

RUSS
We've hit 'em where it hurts.

FRANKLIN
They're in trouble all right.

EXT. WOODED AREA - NIGHT

373 MEDIUM SHOT 373
Kanter is walking along the trees and underbrush. As he moves away from camera, a S/M comes into scene, almost blocking the lens. He starts to raise his arms in firing position.

374 CLOSE SHOT BALL HANDS 374
as the two electrodes are seen to come out at the end of his hands.

375H MEDIUM SHOT S/M 375H
as he crosses his arms, then keeps them fully extended before him. A high-pitched whine COMES OVER, as emanations are seen.

376H MEDIUM SHOT 376H
as Kanter, screaming, is hit by S/M ray emanation. Tossing his cane o.s., he twists around, placing his hands over his ears as though the high-pitched sound is unbearable.

377H CLOSE SHOT KANTER 377 H
As he falls, he lies still, suddenly glows and burns. (Freeze frame.) The grass around him burns too. At the last, all we can see is a flat, white-hot shadow of Kanter's silhouette.

378 MEDIUM SHOT S/M 378
brings his hands down to his side and disappears o.s.

EXT. TRUCK

379 CLOSE GROUP RUSS, CAROL, FRANKLIN 379
as they are startled by the sound of the S/M's killing of Kanter.

379 CONTINUED: 379

RUSS
(to Cutting)
Keep the gun circling over head
and the saucer may stay away --

Russ starts to race in the direction of the sound.

380 ANOTHER ANGLE 380
Franklin grabs a carbine from the truck cab and then escorts Carol to the area where Russ has headed.

EXT. WOODED AREA - NIGHT

381 LONG SHOT 381
Russ on the run, suddenly stops as he sees something o.s.

INSERT: Kanter's cane on ground.

382 CLOSE SHOT RUSS 382
carefully enters scene where Kanter fell.

383 CLOSER ANGLE 383
Russ bends into scene over Kanter's body, sees the remains of the scientist (silhouette of dust).

384 MEDIUM SHOT RUSS 384
He rises, turns to meet Carol who comes into scene with Franklin. Russ tries to prevent Carol from seeing Kanter's remains.

RUSS
(to Franklin)
This is the same thing that
happened at Skyhook.

FRANKLIN
Let's go back to the car and
beat it.

The three start to walk out of scene. The sound of the S/M emanations comes over. Franklin turns, carrying the carbine, races o.s. in the direction of the explosion, followed by Russ and Carol.

EXT. TRUCK - NIGHT

385H MEDIUM SHOT 385H
as we see the arms of the S/M folded in firing position aimed at the truck. A ray is coming from the end of the crossed electrodes.

EXT. REAR OF TRUCK - NIGHT

386 CLOSE SHOT CUTTING 386
has collapsed behind gun -- clutching his ears. We see smoke drifting past scene.

EXT. TRUCK

387 H-X Burning and exploding from S/M's attack. We see the ray coming into scene. 387 H-X

388 ANOTHER ANGLE 388
As Franklin in b.g. is seen to race into scene with S/M facing camera in f.g. S/M suddenly turns to face Franklin.

389 CLOSE SHOT FRANKLIN 389
Carefully aiming a carbine at S/M. He quickly fires as Russ and Carol come into scene.

390 CLOSE SHOT S/M 390
as he drops to the ground. His costume starts to smoke from the carbine's incendiary bullets. His helmet, however, does not burn.

391 REVERSE SHOT CAROL, RUSS, FRANKLIN 391
start to advance warily toward the body of the S/M, which is apparently face down.

392 MEDIUM CLOSE SHOT 392
as Russ bends over smoking remains of S/M. He carefully examines the S/M, as Carol can be seen to come into shot with Franklin.

CAROL
Russ!... Be careful.

RUSS
He's dead I think.

392 CONTINUED: 392

He turns him over on his back...exceptionally light for the bulk of the space suit.

RUSS
He's like a feather! I want to see what our visitors look like.

He fiddles with face plate -- it is opaque. It opens... Carol gasps.

393 CLOSE SHOT S/M (PROP) (ORTICAL PRINTING) 393
An incredibly ancient humanoid face with distorted proportions -- exposed to the atmosphere the "flesh" of the face disintegrates under our eyes, turning to dust and blowing away in the wind, like an Egyptian mummy exposed to air.

394 CLOSE LOW ANGLE SHOT RUSS AND CAROL AND FRANKLIN 394
They reflect horror at the sight.

RUSS
Humanoid. And ancient... These suits must serve as an electronic and mechanical outer skin to take the place of their atrophied flesh and muscles...

FRANKLIN
Come on, Russ.

RUSS
(yanks off helmet)
I'd like to get this to a lab.

The sound of a bomber is coming over as they look up.

EXT. SKY - NIGHT

395 LONG SHOT BOMBER 395
H-X Saucer swoops up into scene toward the bomber. H-X

396 ANOTHER ANGLE 396
H-X The saucer moves in under the bomber. H-X

INT. BOMBER

397 MEDIUM SHOT (PROCESS) 397
H-X Bomber pilot in f.g. Saucer closes in overhead, its H-X
huge whirling shape tilting ominously. Suddenly it
moves closer, exploding its ray. The bomber pilot rises
out of seat of cockpit and drops o.s.

EXT. SKY - NIGHT

398 FULL SHOT BOMBER 398
H-X It explodes, folding up in flames and losing its H-X
motor as it disintegrates. The saucer moves out of shot.

EXT. WOODS

399 Burning has started from falling bomber. Bring over 399
crash of plane as it hits ground.

EXT. WOODS - NIGHT

400 MEDIUM CLOSE SHOT GROUP 400
as they react to the o.s. ray sound. The noise of the bomber
exploding comes over and they watch the results with alarm.
They turn in another direction as they see:

EXT. SKY - NIGHT

401 Saucer moving toward them. 401
H-X H-X

402 BACK TO GROUP: 402

RUSS
It's coming back.

FRANKLIN
They'll see us down here.

403 GROUP'S POV 403
H-X as the saucer can be seen descending toward them. H-X

404 ANOTHER ANGLE 404
as Carol, Russ and Franklin start to run for cover away
from the saucer. Russ carries the space helmet.

EXT. SKY - NIGHT

405 H-X — UP SHOT SAUCER — showing the bottom of the saucer hovering over tree tops, pausing. — 405 H-X

EXT. WOODED AREA

406 — DOWN VIEW — Remains of S/M smouldering as other smoke comes into scene from forest fire. — 406

407 H-X — MEDIUM SHOT — The saucer moves out of scene in the direction of the laboratory. — 407 H-X

408 H-X — TIE-UP SHOT — as the saucer blows up the laboratory. It then moves off in search of Carol, Russ, and Franklin. — 408 H-X

409 H-X — TWO CUTS — showing the saucer moving warily through the burning forest looking for Carol, Russ and Franklin. — 409 H-X

410 and 411 — INTER-CUT RUSS CAROL AND FRANKLIN (PROCESS) (TREADMILL) (12E8-3) — running thru fire which has already started (two cuts). They finally spot a culvert o.s. — 410 and 411

412 — MEDIUM SHOT CULVERT — 412

EXT. WOODED AREA - NIGHT (MATTE AND FIRE)

413H — MEDIUM SHOT GROUP — They dart across scene in direction of the culvert. Fire is devouring the forest around them. They shield their faces with their arms as they run. Russ holds on to the helmet tightly. — 413H

414 H-X — ANOTHER ANGLE THE SAUCER — It hovers ominously nearing the group. — 414 H-X

415 H-X ANOTHER ANGLE (H-PROCESS) 415 H-X
From the angle of the culvert we see the saucer coming across the scene.

416 H-X CLOSE SHOT 416 H-X
The stem drops, the door opens, and two bodies can be seen tossed out.

417 FROM THE ANGLE OF THE CULVERT (PROCESS) 417
Two bodies drop into the burning forest in front of the culvert.

418 CLOSE SHOT (PROCESS) 418
We see these two bodies to be those of General Harrison and the motorcycle officer.

419 CLOSE SHOT CULVERT 419
Carol reacting to what she sees, starts to make a run from the culvert in the direction of her father's body before Russ can stop her.

RUSS
Wait. Don't go out there.

But Carol is gone.

420 MEDIUM SHOT (PROCESS) 420
Carol enters past camera to bodies in the f.g., as Russ follows Carol to bring her back. In so doing, his clothes catch fire as he drags Carol past camera back to the culvert.

INT. CULVERT

421 MEDIUM SHOT FRANKLIN 421
throwing dirt on Russ to put out fire as Carol slumps down to the ground on the side of the culvert.

EXT. SKY - NIGHT

422 H-X HIGH ANGLE SHOT SAUCER 422 H-X
rising in the sky, rapidly diminishing. We see the forest fire below.

FADE OUT.

FADE IN:

EXT. WASHINGTON LABORATORY - DAY

423 LONG HIGH ANGLE SHOT 423
as government car rolls up to front of building, and Russ, helped by an aide and Carol, gets out of car. Russ' arm is bandaged as though he might be coming from a hospital. He has a slight limp indicating there also may be a bandage on his leg covering a burn that he suffered previously. They all go up toward the entrance of the lab.

DISSOLVE TO:

INT. WASHINGTON LABORATORY - DAY

424 MEDIUM SHOT 424
as Russ, aide and Carol enter. The room is filled with scientific equipment including a portable radio and TV set. CAMERA PANS TO a waiting group of generals and scientists: They are Dr. Alberts, Franklin, General Edmunds, and Admiral Enright. Franklin goes to Russ and pumps his good left hand enthusiastically.

FRANKLIN
Russ!....We're glad you're back on your feet!

RUSS
Thanks.

FRANKLIN
(introduces)
This is Doctor Alberts; you know General Edmunds, Admiral Enright.

Russ nods in adknowledgment of the introductions.

EDMUNDS
(to Carol)
And you're General Harrison's daughter....

Carol nods.

EDMUNDS
Your father's death was a great loss to all of us.

CAROL
(quietly)
Thank you.

424 CONTINUED: 424

Russ looks around at paraphernalia.

RUSS
I see you've been busy.

ALBERTS
We've been doing a little work.
Here, let me show you.

He indicates S/M helmet which sits on a special rack. Around it is much complex equipment -- a microphone beneath it, a small speaker to one side, and both of these connected to one of the newly developed Electronic Translators nearby. (Match X) Franklin brings up a nearby chair for Russ. Russ pauses, accepts the chair without protest.

ALBERTS
Well....It didn't take too long
to break this thing down....
(indicating
helmet)
These helmets have a language
translating device in them.

Alberts hands the translating device to Russ, who holds it in his hand. It is similar to but much smaller than the one we saw in the saucer.

ALBERTS
Mrs. Marvin, would you say
something into that speaker.

425 CLOSE SHOT RUSS AND DEVICE 425
Carol walks in b.g., CAMERA FOLLOWING, where she thinks for a moment, then starts to speak into mike connected to the speaker which is near the device.

CAROL
(as if trying
to remember,
quotes)
'The quality of Mercy is not
strained....'

426 CLOSE SHOT DEVICE HELD IN RUSS' HAND 426

DEVICE
(translates
instantaneously
into gibberish)

426 CONTINUED: 426

CAROL'S VOICE
(remote)
'It droppeth as the gentle rain from heaven....'

427 FULL SHOT CAROL 427
walks back toward Russ after the demonstration.

RUSS
(grins)
Shakespeare wouldn't like it!

GENERAL EDMUNDS
Professor Alberts said if we read the dictionary into the device word by word, we'd have a translation of those words into their language.

ENRIGHT
By translating their communications back into our words, we're able to decode them. Professor Alberts requisitioned the electronic translator that his university had developed, and the results to say the least seem startling.

ALBERTS
We've recorded a number of their messages on tape. One of the messages appears to be a plan of attack.

EDMUNDS
The rest were operational routine.

ALBERTS
(turns to machine)
I'll show you how it worked.

He turns on a tape recording. The unknown language begins coming over. He turns on the large electronic translator that stands on the floor nearby, and all lean close to watch it work.

INSERT: *ELECTRONIC TRANSLATOR*
X It is a computing machine basically, and as it starts working, following the fluctuations of a needle that in turn is

INSERT: ELECTRONIC TRANSLATOR (cont'd)
X governed by the rise and fall of the strange voice, cards are dropped into appropriate pigeon-holes.

BACK TO SCENE 427:

Alberts turns off both tape recording and tabulator, and takes out the sorted cards. These he takes over to a huge typewriter (IBM) nearby, and inserts them into a feeder (X). He turns on the machine. The cards feed through. The keys work. A message is typed out on a roll of paper:

INSERT: MESSAGE BEING TYPED ON ROLL
It reads:

REGROUP AND ATTACK WHEN
MERCURY IN PERIHELION PLUS
11 DEG. 3,0022 MIN. SUN IN
AP-SIRIUS PLUS 4 DEG. 57.19
MIN. SUN ----------INTO----------

The machine having finished, stops.

428 MEDIUM GROUP SHOT 428
Alberts tears the strip off and gives the completed message to Russ, who frowns thoughtfully at it.

RUSS
We can expect trouble when Mercury is in perihelion. When will that be?

ALBERTS
It happens twice every three months. The information is too vague to be of any use to us.

RUSS
The Sun in ap-Sirius?

ALBERTS
That implies an orbital relation between the star Sirius and the Sun. We've never been able to figure it out.

FRANKLIN
The blanks probably refer to their time computation.

428 CONTINUED: 428

RUSS
But these messages do involve the Sun.

EDMUNDS
Palomar and the other observatories are watching it around the clock.

ENRIGHT
In the meantime, we have a new and stronger version of our interference machine on the drawing boards at Aberdeen.

EDMUNDS
Better still, I can assure you it went into production this morning -- under conditions of maximum security.

RUSS
No Foo Lights around?

EDMUNDS
(shakes his head)
No. Your friends from space don't seem to have found us yet.

RUSS
Has there been any determination of the weapon's useful range?

ENRIGHT
That's a weak point. Our instruments indicate that the potential effect falls off sharply after fifteen hundred yards.

EDMUNDS
We'll have to hope that that's enough.

RUSS
(nods)
Maybe we'll be ready for them when they come.
(regards helmet)
Has anyone tried that helmet on?

ALBERTS
Yes we have. I think you'd be interested. Try it.

429 MEDIUM CLOSE SHOT GROUP ABOUT HELMET 429
Russ rises from his chair, walks toward the rack where the helmet is perched, lifts it --

ALBERTS
It weighs only a few grams.

RUSS
What's it made of?

ALBERTS
We don't know exactly. Solidified electricity is the fancy name given to it by the Bureau of Standards. It resists everything we used on it, including the most extreme temperatures.

430 CLOSE SHOT RUSS 430
He puts the helmet down over his head. His voice, filtered, immediately begins coming from the loudspeaker and with unnatural overtones when he speaks.

RUSS' VOICE (O.S.)
It makes me Superman for one thing.

431 EFFECTS SHOT RUSS' POV (USE SQUEEZE LENS) 431
There is a band of vision in which the whole lab can be seen, distorted, with the elongated figures of the other men staring.

ENRIGHT
Yes, we know.

RUSS' VOICE (O.S.)
I have a peculiar range of vision --

432 CLOSE SHOT RUSS' HEAD WEARING HELMET 432

VOICE (O.S.)
(remote, filtered)
... and so I took her home and when I kissed her goodnight she slapped my face, so I said what's the idea, I didn't slap yours when you ordered a four dollar steak for dinner...

433 CLOSE SHOT RUSS IN HELMET 433
He points to one of the windows.

433 CONTINUED: 433

RUSS' VOICE (O.S.)
(filtered)
I can also hear a young man whom I judge to be about fifty yards outside that window discussing a problem in advanced biology. Carol, will you see if I'm right?

434 MEDIUM CLOSE SHOT CAROL 434
steps over to the window and looks out, where two students are walking by, one of whom is talking very animatedly. They are about fifty yards off.

CAROL
You sure are.

435 CLOSE SHOT RUSS 435
He lifts the helmet off, puts it back on its rack.

RUSS
Just as we need glasses and hearing aids, these people need electronic amplification of all the senses, especially sight and hearing. Does that suggest anything to you?

436 MEDIUM CLOSE SHOT GROUP 436

ENRIGHT
They have their weaknesses.

RUSS
(to Edmunds)
When will we be ready?

EDMUNDS
We need at least a couple of weeks.

The loud speaker in b.g. which has been on, suddenly starts to hum with the characteristic Saucer sound....It becomes louder and louder....The people in the room look at each other, stunned.

VOICE
(metallic--
from speaker)
People of Earth, attention!
People of Earth, attention!....

436 CONTINUED: 436

They all turn to the speaker.

INSERT: Speaker (VOICE CONTINUES OVER)

437 MEDIUM SHOT GROUP 437
They listen, spellbound.

VOICE
This is the voice from the Saucers, speaking to you from thousands of miles beyond your planet. This is the voice from the Saucers, speaking to you from thousands of miles beyond your planet....Look to your sun for a warning. Look to your sun --

438 CLOSE SHOT ENRIGHT 438
reacting in astonishment.

ENRIGHT
(recovers -- annoyed)
What the devil!

He goes to the phone in f.g. CAMERA PANNING, and lifts the receiver.

VOICE
(from phone)
... for a .... warning!

He holds the phone out -- his jaw dropping.... The others look, perplexed and scared.... The voice comes from both the speaker and the phone.

VOICE
Following eruptions on your sun, there will be eight days and nights of meteorological convulsions. Soon thereafter we will land in force in the capital city of the United States. Let all nations be represented in Washington to confer with us peacefully --

The voice starts over again from the beginning....

438 CONTINUED: 438

VOICE
People of the Earth, attention! People of the Earth, attention! This is the voice from the saucers....

RUSS
Turn the thing down!

Franklin turns the speaker down. Enright slowly hangs up the phone which is still spouting the message.

EDMUNDS
They're arrogant enough.... announcing their schedule in advance.

RUSS
They're coming down to take over. They made that clear to us in the saucer.

ENRIGHT
They can move so fast and strike so hard, they should be able to sneak in and flatten us.

RUSS
They expect to terrify us with a display of power. They're contemptuous of our defenses --
(pauses)
If I'm right, they'll sail into Washington in broad daylight, and expect us to capitulate when they land.

439 MEDIUM SHOT RUSS 439
goes over to a portable radio, turns it on.

VOICE
(through radio speaker)
....speaking to you from thousands of miles above your planet.

Russ turns the radio dial and from each station comes a continuation of the message. Then he turns the radio off.

440 MEDIUM SHOT ADMIRAL ENRIGHT 440
walks over to a TV set and turns it on. There is a blank picture on the set, but the voice is heard continuing the message. Admiral Enright turns the channel selector and again the voice is heard on each channel. Then he turns the TV set off.

441 ANOTHER ANGLE GROUP 441
The voice still comes softly through the o.s. speaker.

RUSS
It's coming over everywhere.

EDMUNDS
They'll panic and immobilize the whole country.

CAROL
The whole world.

DISSOLVE TO:

MONTAGE:

442X thru 451X INT. UNION STATION 442X thru 451X
The PA system is blaring out the "message." People are standing around, listening, with awe.

INT. BAR
A radio is blaring out the message.

SERIES OF CUTS
showing people in foreign lands congregating to hear message coming over loudspeakers, etc. The message is heard in the foreign language of the respective country.

EXT. DOME OF PALOMAR OBSERVATORY
opening.

CORONA OF SUN ERUPTING

NARRATOR
(over above)
In every country of the world, in every language, every means of electronic communication was jammed with the message. The warning was dinned into the ears of the earth's population unceasingly for twelve hours....

MONTAGE (cont'd):

442X thru 451X

NARRATOR (cont'd)
over and over again until it seemed impossible for anyone to escape the sound of the saucers' threat. And, after the twelfth hour, silence -- then a tremendous explosion on the surface of the sun!

442X thru 451X

DISSOLVE TO:

EXT. PENTAGON BUILDING - DAY

452X ESTABLISHING SHOT 452X

INT. PENTAGON BUILDING - NIGHT

453

453 MEDIUM CLOSE SHOT IN NATIONAL SECURITY COMMISSION OFFICE GROUP
Enright is on the phone, while Edmunds and Alberts speak softly to each other in f.g., showing some of the alarm and urgency that the news has caused them. Russ and Standard are bending over a dispatch.

ENRIGHT
(appalled)
Nine days! That's what the missing words must have meant.
(into phone)
I get the picture. Thanks. I'll call you again if I need more information. Goodbye.
(to others, as he hangs up)
That was the Bureau of Meteorology.

He rises, joins the group standing beside the table.

ENRIGHT
(continuing; gravely)
As we know, sun spots have a direct effect upon our weather. We can expect heavy storms, hurricanes, tidal waves.

RUSS
When?

EDMUNDS
Beginning now and continuing for about eight days.

ENRIGHT
When we most need our communications and transport! We'll have to operate under the worst conditions to prepare for an attack.

RUSS
What's the schedule, General?

453 CONTINUED: 453

EDMUNDS
You're working on the installation of the interference units. Plans for evacuating the city are already under way.

RUSS
Then it's been decided that we'll fight?

ENRIGHT
When an armed and threatening power lands uninvited in our Capital, we don't meet them with tea and cookies!

EDMUNDS
There's a job of production expediting waiting for me. I don't believe further discussion will solve our problem.

ENRIGHT
(picks up desk memo)
Before we break up, let me remind you....

INSERT: MEMO PAD "From the desk of Chief of Staff" As his hand scrawls a large nine across the whole sheet, his voice comes over:

ENRIGHTS' VOICE (O.S.)
(grave emphasis)
....We have only nine days left -- and one of those is already half gone.

HOLD ON memo sheet:

DISSOLVE TO:

INT. WASHINGTON HOTEL ROOM - NIGHT

454 MEDIUM SHOT CAROL 454
In the act of starting to pack her own suitcase -- Russ's valise is already packed and waiting by the door. She has paused to read the front page of a newspaper. As the door

454 CONTINUED: 454

opens and Russ strides into the room, she turns the paper face down on the bed so he can't see it. He kisses her firmly, possessively, warmly, and for longer than a mere homecoming would account for.

455 FULL SHOT RUSS AND CAROL 455

CAROL
(when she can speak)
What a nice going-away present!

RUSS
(worried)
You might call it that.
(looks around)
Is my bag packed?

CAROL
(nods)
And mine. What time do we leave?

RUSS
I have to leave right now.

CAROL
(dubious)
Alone?

RUSS
Yes.

CAROL
But your work's finished!

RUSS
I'm going to Aberdeen to supervise the Interference Project.

CAROL
So that wasn't a hello kiss at all. It was goodbye.

RUSS
For a little while....and you're getting out of town. Washington's being evacuated.

CAROL
Where am I going?

455 CONTINUED: 455

RUSS
Palm Springs. Remember the place I told you about?

CAROL
(near tears)
We were going there together!

RUSS
Your plane leaves tonight.

CAROL
Let me stay -- maybe I can help!

RUSS
There's nothing more you can do. Here are the tickets. You'll arrive before the weather gets bad.
(he embraces her)
I'll be there soon.

He tears himself away with difficulty, and exits with his bag. Carol crosses slowly to bed and turns up newspaper.

INSERT: WASHINGTON NEWSPAPER

EXTRA!
STORMS BREAK: AIR, TRAIN, BUS SCHEDULES CANCELLED!

DISSOLVE TO:

MONTAGE:

456 thru 465 Scenes to bring the deadline nearer: 456 thru 465

X1. Huge waves pounding a seacoast.

X2. Houses swept from their foundations.

X3. Rivers overflowing.

X4. Flooded streets in a large city.

456 thru 465 CONTINUED: 456 thru 465

X5. A ship in distress.

X6. Planes grounded in a heavy storm.

X7. Train stuck in snow or deep water.

X8. Cars marooned in flood country.

X9. Wires down in flood or blizzard.

X10. Shot of sky and parting clouds, with the sun breaking through.

OVER above Montage,

SUPERIMPOSE:

INSERTS: MEMO PAD "From the desk of Chief-of-Staff" The scrawled numbers "9" to "1" appear over above scenes, each larger and blacker than the one before, ending with a gigantic "1."

NARRATOR'S VOICE (O.S.)
(during above)
First of man's vital communications to suffer were the shipping lanes and airways. Then transport by rail and road ground to a halt. When the telephone and telegraph systems had failed and the radio networks were forced to bear the burden alone, they, too, succumbed to interference known to originate in an increasing disturbance in the sun. The world, crippled by these events, waited for the first sign of an attack from outer space....

DISSOLVE TO:

MONTAGE: EVACUATION OF WASHINGTON:

466 thru 473

X1. Crowds in Union Station. 466 thru 473

X2. School-age children in orderly files boarding train.

X3. School-age children being loaded aboard planes.

X4. Traffic cop frantically trying to untangle snarl at intersection.

X5. MP directing traffic.

X6. Superhighway with cars stacked up bumper to bumper.

X7. Train pulling slowly across country heavily loaded.

X8. Train of flatcars carrying people.

X9. People headed for underground shelters.

NARRATOR
(over above)
Because of the atmospheric convulsions it was not until the ninth day that an orderly evacuation of the city of Washington could be attempted. The authorities and the military worked miracles -- but a million people cannot be moved in a day.

When the tenth day dawned, more than sixty percent of the people of Washington were still in the metropolitan area. Most of these headed for the underground shelters.

DISSOLVE TO:

INT. PENTAGON OFFICE - DAY

474 MEDIUM SHOT CAROL. 474
She enters precipitately, shuts the door. CAMERA PANS with her to Enright at his desk which is covered with reports and dispatches. A Navy Petty Officer is just rushing off. Enright looks at Carol with surprise.

ENRIGHT
Mrs. Marvin! Your husband told me you were in Palm Springs.

CAROL
The plane schedules were cancelled before I could get away. Have you heard from Russ?

ENRIGHT
There's been practically no communication with Aberdeen -- wires down, radio jammed -- But I'm expecting a courier any minute.

A siren sounds o.s. They stop and listen.

ENRIGHT
Red alert!

He picks up a phone.

INT. PLOTTING ROOM - DAY

475X CLOSE SHOT DOWN ANGLE 475X
Markers are being placed on the plotting board.

EXT. SKY - DAY

476X CLOSE SHOT 476X
Radar antenna circling (3 cuts).

EXT. SKY - DAY

477X CLOSE SHOT AIR RAID SIREN 477X
The penetrating blast comes over repeatedly.

EXT. BARRACKS - DAY

478X FULL SHOT 478X
AA personnel scurrying to duty posts.

INT. AIRFIELD READY ROOM - DAY

479X FULL SHOT 479X
Fighter pilots leaving ready room.

INT. UNDERGROUND NIKE INSTALLATION - DAY

480X FULL SHOT 480X
Trap doors open and Nike missiles angle skyward.

EXT. ANTI-AIRCRAFT POST - DAY

481X MEDIUM SHOT 481X
Battery personnel swinging AA guns into position.

EXT. AIRFIELD - DAY

482X LONG SHOT 482X
Two fighter planes take off down runway.

INT. PLOTTING ROOM - DAY

483X CLOSE SHOT 483X
Markers being manipulated into position.

FILTERED VOICE
(coming through
speaker o.s.)
Saucer heading in low over the
Atlantic....coming in fast...

EXT. SKY - DAY

484H-X LONG SHOT FIGHTER PLANE 484H-X
moving through sky as saucer enters.

485X CLOSE SHOT FIGHTER PLANE GUN 485X
firing on saucer.

486H-X LONG SHOT SAUCER 486H-X
showing smoke bursts near it, as saucer fires on fighter plane. Saucer is moving rapidly through air.

487H-X CLOSE SHOT FIGHTER PLANE 487H-X
exploding in air, as saucer ray effect hits it, and the plane falls.

488H-X MEDIUM SHOT SECOND PLANE 488H-X
explodes and falls out of the sky, as ray from saucer is visible.

INT. NIKE INSTALLATION CENTER - DAY

489X CLOSE SHOT 489X
Hand pressing firing button.

EXT. NIKE INSTALLATION - DAY

490X FULL SHOT 490X
Nikes blast off (5 cuts).

INTERCUT WITH ABOVE:

EXT. SKY - DAY

491H-X FULL SHOT 491H-X
Nike explodes on contact with saucer which continues unharmed.

EXT. BARRACKS - DAY

492X MEDIUM SHOT AA BATTERY 492X
getting ready to fire.

493H-X CLOSE SHOT AA RADAR TURNING 493H-X
Saucer can be seen in b.g.

494X CLOSE SHOT AA BATTERY 494X
firing on saucer o.s.

495H-X MEDIUM SHOT PUFF OF AA SMOKE 495H-X
burst around saucer. Saucer doesn't seem to be distrubed by AA fire.

INT. PENTAGON OFFICE - DAY

496 MEDIUM SHOT AT ENRIGHT'S DESK 496
Two young officers dash in and hand messages to Enright, who reads them.

ENRIGHT
(to officer)
They're getting through our defenses. Ground all aircraft.

496 CONTINUED: 496

ENRIGHT (cont'd)
(to Carol)
They'll be overhead any moment. You'd better go down to the shelter.

Carol starts for the door. Telephone on Enrights' desk shrills. He picks it up, listens....

ENRIGHT
(to Carol)
One moment, Mrs. Marvin....

He listnes to telephone message, then hangs up.

ENRIGHT
(to Carol)
The truck convoy from Aberdeen is in the city... Your husband is probably with them.

CAROL
Thanks.

ENRIGHT
(smiles)
You'd better hurry.

She starts to exit.

EXT. SKY - DAY

497H-X PANORAMIC VIEW WASHINGTON 497H-X
A number of saucers are flying over city -- as seen from air (3 cuts). In last cut one saucer veers away from the group.

INT. PENTAGON HALLWAY - DAY

498 TRAVELLING SHOT 498
CAMERA FOLLOWS Carol as she hurries down hall. There is the sudden frightening scream of a saucer o.s. followed by a shattering noise.

499 CLOSE SHOT CAROL (STEREO) 499
as she stumbles when a quaking motion hits the entire hallway. She is thrown to the floor. She picks herself up and starts to run o.s.

EXT. PENTAGON - DAY

500H PP-C FULL SHOT SAUCER
It hovers over the Pentagon. 500H PP-C

EXT. AA BATTERY - DAY

501X MEDIUM SHOT
They are firing. 501X

EXT. SKY - DAY

502H-X MEDIUM SHOT SAUCER
ACK ACK explodes all around saucer without effect. There are puffs of smoke. 502H-X

EXT. STREET NEAR PENTAGON - DAY

503 FULL SHOT
Two trucks led by a radio mobile unit are tearing down the street. The trucks look like a 2½-ton Army stake truck with a large gasoline generator (which we cannot see because it is boxed) mounted behind the cab and the new production model of the HF weapon occupying the truck bed. The HF weapon looks like a miniature version of the two hundred inch reflector telescope. It is not especially bulky and can be manipulated by one man. It is mounted on a pedestal that is not unlike a camera dolly. 503

EXT. PENTAGON - DAY

504 MEDIUM SHOT CAROL
She and a number of other people run out of building (possibly MATCH doorway at Ranch). Carol stops and holds her ears as she emerges. The sound of saucer comes over very loud. She looks up. 504

EXT. SKY - DAY

505H-X FULL SHOT CAROL'S POV
Saucer hovers overhead. It emits ray effect. Sound. 505H-X

506 CLOSE SHOT (R) MAN AND WOMAN
running. Woman stumbles, man scoops her up. They continue. 506 C-L

507 TWO CLOSE SHOTS (R) PEOPLE
running by camera. 507 C-L

EXT. PENTAGON - DAY

508H-X MEDIUM SHOT CORNER OF BUILDING (MINIATURE) 508H-X
Saucer emanations enter scene. Corner of building crumbles and crashes down with a roar.

EXT. PENTAGON ENTRANCE - DAY

509 CLOSE SHOT CAROL (STEREO) 509
She ducks back with some of the other people for protection from falling masonry. Then, in a moment of relative quiet, she looks o.s.

510 FULL SHOT CAROL'S POV 510
Two HF trucks accompanied by a mobile unit, race into area... and deploy.

511 CLOSE SHOT CAROL 511
She makes a dash away from building toward mobile unit. Others run out of building at same time in different di-... rections.

512 TWO CUTS (VERY CLOSE) (R) 512
Man running -- woman running and screaming. C-L

EXT. PENTAGON - DAY

513 ANOTHER ANGLE CAROL 513
cuts across open space in front of Pentagon in an effort to get away from danger of falling masonry.

514 MEDIUM SHOT CAROL 514
She ducks down beside parked car, taking temporary shelter there.

515 CLOSE SHOT HF TRUCK #1 515
The soldier, at this particular "gun," is taking careful aim. He is wearing earphones. We hear the roar of the generator, the sound of the saucer, o.s., and suddenly, the high frequency hum of the weapon as it fires.

EXT. SKY - DAY

516H-X FULL SHOT SAUCER 516H-X
wobbles as it takes the full effect of the ray.

517 CLOSE SHOT HF TRUCK # 2 517
This gunner, also wearing earphones, is sighting on the saucer overhead. The high frequency hum of this weapon can also be heard.

INT. MOBILE UNIT - DAY

518 MEDIUM SHOT RUSS 518
This is a mobile radio communications unit fitted up for Russ so that he can direct technical aspects of "Operation Saucer." Inside this truck, he can keep up communications with GHQ and all the HF trucks. He is facing a bank of radio equipment. A radio technician is also in the truck. Russ is looking up and out through row of windows just under roof of truck. He talks into phone.

RUSS
Marvin to unit three four seven ...Fire at saucer until it crashes.

EXT. PENTAGON - DAY

519 CLOSE SHOT HF TRUCK #1 (R) 519
The gunner, wearing earphones, concertrates on following the saucer. Weapon sounds continue to come over.

RUSS' VOICE
...Keep it in your field so it can't fire at us....

520 CLOSE SHOT CAROL (R) 520
Crouched beside the car, she watches the sky with fascination.

EXT. SKY - DAY

521H-X CLOSE ON SAUCER 521H-X
Losing its battle to sustain itself against the pull of gravity, it starts to slide down to its destruction.

522H-X ANOTHER ANGLE SAUCER 522H-X
Crashes into lagoon near Pentagon with tremendous splash and C explosion.

EXT. PENTAGON - DAY

523 FULL SHOT 523
H-PP Contingent of armed soldiers in jeeps head for downed H-PP saucer. Tie-up area as seen in X shot where saucer crashes in lagoon. Portion of saucer can be seen above the waterline.

INT. MOBILE UNIT - DAY

524 MEDIUM SHOT RUSS 524
With scarcely concealed excitement he makes an announcement.

RUSS
(into mike)
Marvin calling GHQ....

INT. GHQ RADIO CONTROL ROOM - DAY

525X MEDIUM SHOT RADIO PANEL AND OPERATOR 525X

RUSS' VOICE (O.S.)
(filtered)
Marvin calling all units. Are you receiving?

OPERATOR
(into mike)
We are receiving, Doctor Marvin. Come in.

INT. PLOTTING ROOM - DAY

526X MEDIUM SHOT PERSONNEL AROUND BOARD 526X
listening to Russ' voice coming over.

RUSS' VOICE
(filtered)
Saucer shot down by unit three four seven.

EXT. HF TRUCK #3 ANOTHER WASHINGTON LOCATION - DAY

527 CLOSE SHOT GUNNER 527
He is listening to message coming through earphones.

527 CONTINUED: 527

RUSS' VOICE
(filtered)
Repeat. Saucer shot down by unit three four seven....

INT. MOBILE UNIT - DAY

528 MEDIUM SHOT RUSS AND RADIO OPERATOR 528

RUSS
(into mike)
Reception good. Will continue to report to GHQ.

Russ notices something o.s. through windshield.

EXT. PENTAGON - DAY

529 CLOSE SHOT CAROL RUSS' POV THROUGH WINDSHIELD 529
as she dashes across area waving at mobile unit.

530 ANOTHER ANGLE 530
as the mobile unit races toward her. The vehicle screeches to a halt near Carol. The door opens as Russ appears. Carol hops into Russ' mobile unit.

INT. MOBILE UNIT - DAY

531 CLOSE SHOT RUSS AND CAROL 531
They embrace quickly and break.

RUSS
Carol! I thought you'd gone to.....

Excited voice comes over mobile unit radio, as Carol and Russ face radio speaker.

VOICE
(over radio)
GHQ calling all HF units. GHQ calling all HF units. Saucers hovering vincinity White House and Capitol.

RUSS
(to driver)
Let's go.

EXT. PENTAGON - DAY

532 FULL SHOT MOBILE UNIT 532
followed by HF truck #1 and #2 make rapid dash out of area.

EXT. SCENES OVER WASHINGTON - DAY

533 showing saucers as seen from ground in vicinity govern- 533
thru ment buildings, downtown Washington, Capitol and thru
535 White House (3 cuts). 535
H-PP-C H-PP-C

INT. MOBILE UNIT - DAY

536 MEDIUM SHOT 536
as mobile unit comes to halt followed by HF truck #1. Russ
and Carol are looking up through window.

RUSS
(into radio phone)
Saucer overhead!

537H-X THEIR POV 537H-X
as saucer seen overhead moving slowly across the sky L to R.

538 TWO CLOSE SHOTS GUNNER IN HF TRUCK #1 and HF Truck #2 538
& aiming into the sky, firing. &
539 539

540 MEDIUM SHOT 540
H-PP-C Saucer seen to fall behind Jefferson Memorial. H-PP-C

541H-X ANOTHER ANGLE 541H-X
Saucer crashes into Potomac with Jefferson Memorial in C
b.g. Explosion occurs on surface of the water.

INT. MOBILE UNIT - DAY

542 CLOSE SHOT 542

RUSS
(into radio phone)
Mobile unit reporting GHQ.
Saucer hit and down in Potomac.

542 CONTINUED: 542

GHQ VOICE
(interrupting)
Attention all units! Saucer now landing vicinity White House. Attention all units! Saucer now landing vicinity ----

Suddenly there is an unbearably loud crackling of static. The radio technician quickly adjusts the dials. He cannot clear the signal.

TECHNICIAN
(to Russ)
They're jamming us again.

RUSS
(nods)
Because we're hurting them.

543 FULL SHOT 543
Mobile unit followed by HF trucks #1 and #2 races off full tilt. At end of bridge the two trucks deploy -- #1 goes in one direction; #2 in another.

MONTAGE SEQUENCE OF STRAIGHT CUTS:

EXT. SKY OVER WASHINGTON - DAY

544 H-PP X-C UP SHOT FROM GROUND as two or three saucers are seen to swoop down over various areas such as downtown Washington, industrial area (where natural gas tank would be) (3 cuts) 544 H-PP X-C

EXT. SKY - DAY

545H-X Saucer firing down o.s. 545H-X

EXT. GAS TANK - DAY

546H-X Exploding as ray emanations come into shot. 546H-X

EXT. DOWNTOWN AREA - DAY

547H-X Ray emanations come into shot. Corner of building is destroyed. 547H-X

EXT. STREET - DAY

548X Showing pedestrians running away as masonry falls on them. 548X

549 CLOSE SHOT (R) 549C-L
Woman grabs child from perambulator and dashes into building.

550H-X thru 552 THREE CUTS 550H-X thru 552
Buildings collapsing from ray emanations.

INTERCUT WITH ABOVE:

553H PP-C MEDIUM SHOT 553H PP-C
Saucers come into scene, stopping and firing at buildings below. Show puffs of anti-aircraft fire around saucer.

554X thru 556 Shots of anti-aircraft firing up. 554X thru 556

557 PP-C PROCESS PLATE 557 PP-C
Debris from above falling into shot as a result of the collapsing buildings overhead with few stragglers.

558X PP-C PROCESS SHOT 558X PP-C
Through driver's window of mobile unit as it approaches falling rubble in streets. The driver has to make a turn down another street to avoid debris as plate PANS to gushing water from fire hydrant. Russ and Carol are seen in f.g. of process shot.

559X-C FIRE ENGINES 559X-C
tearing through Washington streets.

560X-C MEDIUM SHOT AIRRAID SHELTERS 560X-C
as civilians react to falling debris.

561 thru 562 RUNNING SHOTS HF TRUCKS 561 thru 562
speeding through Washington streets

EXT. WHITE HOUSE - DAY

563H PP-C MEDIUM SHOT 563H PP-C
A saucer is hovering over the White House lawn, about to land. It emits ray of flames at HF truck #3 below o.s.

564 H-PP REVERSE SHOT HF TRUCK #3 (R) 564 H-PP
at curb near White House lawn as emanations enter. It goes up in flames. The gunner can be seen to fall to the floor of the truck.

EXT. UNION STATION - DAY

565 FULL SHOT HF TRUCK #4 565
pulls up for defense of Station. It finds best area for camouflage.

EXT. LINCOLN MEMORIAL - DAY

566 FULL SHOT HF TRUCKS #5 and #6 566
deploy about Lincoln Memorial area and seek out best cover.

EXT. WHITE HOUSE - DAY

567H PP-C MEDIUM SHOT 567H PP-C
Saucer extending its stem, landing. The field of force is now seen.

568 H-PP FULL SHOT (R) 568 H-PP
Two S/M have emerged from the stem of saucer, start to walk on White House lawn, but remain in field of force shield around saucer which can be seen.

569 ANOTHER ANGLE 569
HF truck #7 pulls up in vicinity of damaged HF truck #3.

570 FULL SHOT (R) 570
Driver and radio man from HF truck #7 hop out of truck with carbines and fire away at S/M o.s.

571 H-PP FULL SHOT SAUCER AND TWO S/M (R) 571 H-PP
who are under protection of field of force. Two S/M raise their arms in firing position. We can see special effect from S/M electrodes pentrating field of force and blasting away in direction of the driver and radio man. The saucer wobbles as the field of force disappears.

572 MEDIUM SHOT (R) 572
The gunner on HF truck #8 is firing on the saucer.

573 FULL SHOT 573
Russ' mobile unit and HF truck #1 arrive on scene of action.

574 TWO SHOT RUSS AND CAROL 574

RUSS
They seem immune to bullets as long as they're protected by the field of force around the saucer.

575 FULL SHOT 575
Russ gets out of the mobile unit and runs toward HF truck #1.

576 MEDIUM SHOT (R) 576
The gunner in back of HF truck #1 is stunned by what he sees.

577 CLOSE SHOT (R) 577
H-PP The radio man and driver blaze up briefly and collapse into a heap of white hot ashes (*freeze frame*). H-PP

578 FULL SHOT (R) 578
H-PP The two S/M run into the saucer, as it starts to rise. H-PP

579 MEDIUM SHOT RUSS 579
running into position at rear of HF truck #1.

RUSS
(to stunned gunner)
Hit it! Hit it!

580H FULL SHOT SAUCER 580H
PP-C flying erratically as it gains altitude. Corner of the White House is in shot. PP-C

581 MEDIUM SHOT MOBILE UNIT (RANCH) 581
H-PP The weapon effect (SPECIAL EFFECT) from the damaged saucer glances past roof of the mobile unit, setting the top of the truck ablaze. Carol and technician burst out of back of truck. Driver dives out of cab. Unit burns in earnest. H-PP

582 MEDIUM SHOT HF TRUCK #1 582
The gunner stares uncomprehendingly at Russ who is about to climb up onto the bed and handle the gun himself. Then, suddenly, the gunner snaps out of it and aims his weapon at the o.s. saucer.

583H SKY SHOT 583H
PP-C as saucer having gained a few hundred feet in altitude PP-C veers in a wobbly fashion from L to R. The full effect of the HF guns are focused on it. Apparently crippled by the way it flies, it slides off into a steep dive.

EXT. WHITE HOUSE - DAY

584C FULL SHOT (PROCESS) 584C
Russ runs over to Carol. They watch the saucer o.s. drift down a Washington street.

585H-X RUSS AND CAROL'S POV 585H-X
The saucer drifts away from camera and veers down a street wobbling over the heads of fleeing pedestrians. It disappears.

586H MEDIUM SHOT 586H
PP-C Saucer enters scene rolling on ground, crushing car as PP-C it passes through the scene. Few stragglers are seen to flee.

587 TWO CLOSE CUTS (R) 587
& Pedestrians ducking for cover. &
588 588

589H MEDIUM SHOT (MINIATURE) 589H
PP-C Saucer rolls into scene crashing into corner building. PP-C
Few stragglers are seen to flee.

EXT. WHITE HOUSE - DAY

590 HIGH DOWN SHOT CAROL AND RUSS (R) 590
react to crashing saucer o.s. and run for HF truck #7. This is the truck which lost its driver and radio man to S/M. Russ gets in the driver's seat and Carol gets in on the other side.

591 LONG SHOT (R) 591
HF truck #7 starts up and races o.s.

EXT. SKY - DAY

592H PP-C SAUCER seen in vicinity of church tower. 592H PP-C

593H-X CLOSE SHOT SAUCER firing emanation o.s. 593H-X

594H-X CLOSE SHOT TOWER Saucer emanations seen as tower is hit and crumbles and explodes. 594H-X

EXT. HF UNIT #9 - DAY

595 MEDIUM SHOT (R) Aiming gun in direction of saucer o.s. 595

596H-X MEDIUM SHOT SAUCER wavering, becoming disabled, and falling. 596H-X

EXT. UNION STATION - DAY

597 H-PP MEDIUM LONG SHOT (R) Saucer falls to ground flat-wise, crushing five fleeing pedestrains who are running into station. The saucer slides o.s. 597 H-PP

598H PP-C As disabled saucer is seen to come into shot and crash into building. 598H PP-C

INT. UNION STATION (H-PROCESS) (MINIATURE) - DAY

599H As people scramble to get out of way of falling debris caused by saucer which can be seen in b.g. ploughing through building toward camera. People fleeing in f.g. Debris drops from ceiling. 599H

600 thru 602 TWO OR THREE CUTS VERY CLOSE (R) People running and screaming. 600 thru 602

603X thru 605 THREE CUTS OF PEOPLE (X-PROCESS) running through Station with debris falling and camera shaking. 603X thru 605

EXT. WASHINGTON MONUMENT AREA - DAY

606 FULL SHOT 606
Russ' HF truck #7 pulls in under trees as they spot saucer o.s. They look up.

607H LONG SHOT TOP OF MONUMENT 607H
PP-C as saucer is seen to float by. ACK ACK is seen in shot. PP-C

608 CLOSE SHOT 608
Artillery unit firing on saucers o.s.

EXT. HF TRUCK (R) - DAY

609 as gunner aims at saucers. 609

610H-X CLOSE SHOT 610H-X
Saucer wobbles and starts to fall o.s.

611H MEDIUM SHOT (MINIATURE) 611H
PP-C as saucer crashes into monument, artillery men are seen to flee. PP-C

INT. HF TRUCK #7 - DAY

612 CLOSE SHOT RUSS AND CAROL (STEREO) 612
He takes her in his arms to brace her for the inevitable crash and break-up of the monument.

613H UP ANGLE (MINIATURE) 613H
X-C as monument wobbles and breaks up, falling toward camera. X-C

614H-C AA gun crew runs away from base of Monument (H-Process), 614H-C
as debris falls all around them.

615C ANOTHER ANGLE CAROL AND RUSS (PROCESS) 615C
seated in cab of HF truck #7 after reacting to falling debris of Monument, Russ starts up truck and races o.s.

INT. RUSS' TRUCK #7 (PROCESS) - DAY

616C Shooting through windshield behind Russ and Carol as 616C
they barrel down a Washington street. Carol peers up into the sky.

EXT. SKY - DAY

617C RUSS AND CAROL'S POV 617C
MOVING SHOT of sky as seen from cab of truck. Scene is framed by canyon walls made by tall buildings.

EXT. SKY - DAY

618H LONG SHOT 618H
PP-C Saucer firing its ray down o.s. toward Russ' HF #7 PP-C
truck.

619H RUNNING SHOT (R) 619H
PP- as bolt from saucer just misses Russ' truck. Then he PP-
continues to race through Washington.

620C PROCESS SHOT RUSS AND CAROL 620C
as Russ looks back to see where ray landed.

EXT. WASHINGTON - DAY

621 FULL SHOT HF TRUCKS ALONG AVENUE (TO BE IDENTIFIED) 621
HF trucks race through scene on their way to intercept another saucer wheeling through the sky overhead.

EXT. SUPREME COURT BUILDING - DAY

622 MEDIUM FULL SHOT 622
Russ' truck drawn up in front of the building, aiming its beam up at the o.s. saucer.

EXT. SKY - DAY

623H UP-ANGLE ON SAUCER RUSS' POV 623H
PP-C It comes to a stop and begins sending down its own ray PP-C
effect, and sound comes over.

INT. HF TRUCK #7 - DAY

624 CLOSE SHOT GUNNER (R) 624
tries to get aim on the saucer o.s. while its sound mounts. Suddenly the gunner's mechanism burns out with a puff of flame and smoke. He tries rapidly to fix his weapon.

625 MEDIUM FULL SHOT (R) 625
including cab of HF truck #7, as Russ jumps out, pulling Carol after him.

625 CONTINUED: 625

RUSS
(yelling to gunner; indicating building)
Get inside! It's safer!

Russ and Carol dash o.s. in direction of Supreme Court Building.

EXT. SUPREME COURT BUILDING - DAY

626 MEDIUM SHOT CAROL AND RUSS 626
PP-C start to run up the stairs of the building.

627C FULL SHOT 627C
Other people, appearing from everywhere, panic-stricken, dash up steps to take cover from under the naked sky and the looming saucer.

EXT. HF TRUCK #7 - DAY

628 MEDIUM SHOT (R) 628
as the gunner leaves the gun mount.

629H FULL SHOT 629H
PP- including columns of Supreme Court Building. Russ and PP-
Carol reach the top of the stairs, disappear behind the columns, as the saucer majestically passes through the scene.

EXT. HF TRUCK #7 (R) - DAY

630H as ray comes into scene and destroys the HF truck #7. 630H
PP- PP-

EXT. SUPREME COURT BUILDING - DAY

631 MEDIUM SHOT GUNNER 631
is reaching the top of the stairs leading to the building.

632H UP SHOT 632H
PP-C The saucer is sending out its disintegration ray at the PP-C
front of the building o.s.

633H PP-C CLOSER SHOT (MINIATURE) 633H PP-C
The ray is affecting the building, causing the pillars to crumble and fall. People are seen to fall in shot.

634H CLOSE SHOT (H-PROCESS) 634H
as the gunner falls out of scene buried by falling columns and debris.

635H-C REVERSE CLOSE SHOT RUSS AND CAROL IN F.G. (H-PROCESS) 635H-C
Protected by archway at entrance to the building, Russ shelters her against the falling debris as the sound reaches its pitch and the pillars begin to go.

636 FULL SHOT (MINIATURE) 636
The pillars go. The building falls.

637 CLOSE SHOT WOMAN (R) 637 C-L
runs screaming into camera.

638 MEDIUM FULL SHOT IN STREET HF TRUCK #9 638
comes up, attacks the o.s. saucer with its beam. O.s. comes the sound of the building's collapse.

639 ANOTHER ANGLE 639
Another HF truck #10 drives up, gets the range too. The rising high frequency sound begins to vie with the ray sound and the crash of the collapse.

640 CLOSE SHOT CAROL AND RUSS (H-PROCESS) 640
The building is falling about them, as they huddle in the entranceway.

EXT. SKY - DAY

641H PP-C UP ANGLE ON SAUCER 641H PP-C
It is sending down its ray effect, but being affected by the beams from the trucks below. It lists. Ray effect stops. Sound dies, and the saucer slides off into a long spin to earth and crashes o.s.

EXT. SUPREME COURT BUILDING - DAY

642H MEDIUM CLOSE SHOT RUSS AND CAROL (H-PROCESS) 642H
huddled in entranceway of building, reacting to destruction, which they have just witnessed, and saucer crash which they just heard. Russ gets up.

642H CONTINUED: 642H

RUSS
You want to stay? It's safe here now.

She shakes her head and gets up. He helps her climb over the rubble placed before process screen and they walk out past camera.

643H REVERSE (H-PROCESS) 643H
As Russ and Carol come toward HF truck #10 in front of destroyed facade of Supreme Court Building.

RADIO OPERATOR'S VOICE
(calling)
Doctor Marvin .... Doctor Marvin.

644 ANOTHER ANGLE 644
Carol and Russ walk into scene with Radio Operator.

RADIO OPERATOR
We've made contact with GHQ.

RUSS
Maybe the attack is over.

VOICE (O.S.)
(through radio)
GHQ to all HF units. Attention. Saucer has landed in front of Capitol Building. All HF units attention....

645 ANOTHER ANGLE CAROL AND RUSS (R) 645
hop into the HF truck as it speeds away.

EXT. CAPITOL BUILDING - DAY

646H LONG SHOT 646H
PP-C A saucer has already landed. It is standing on its stem PP-C
before the Capitol steps. Another saucer glides by.

647H CLOSER VIEW RIGHT WING CAPITOL 647H
The second saucer floats by the colonnade atop the Capitol steps. As it passes, it reveals two S/M who appear from inside the building and stand menacingly.

648 MEDIUM FULL DOWN ANGLE SHOT THREE HF TRUCKS #10, #11, #12 ARRIVING 648
in the vecinity of Capitol Building. They pull up hurriedly and their weapons move into aiming position.

649 CLOSE SHOT 649
HF truck #10 arriving near Capitol grounds.

650 CLOSE SHOT RUSS (R) 650
leaps out unarmed, and dashes for center Capitol steps.

651 MEDIUM SHOT SHOOTING PAST RUSS (R) 651
Behind him, soldiers appear from shrubbery and start toward steps.

652 CLOSE SHOT RUSS (R) 652
running toward camera. He is yelling.

RUSS
(to soldiers behind him)
Fire at them! Fire at them!

But his voice can scarcely be heard above the din of battle.

653 HIGH DOWN SHOT RUSS (R) 653
He is at base of steps, still shouting, but his voice is completely lost in this longer shot.

INT. COLONNADE OF CAPITOL (HEAD OF STEPS, RIGHT WING) (C-PROCESS)

654C Several Marines come running at the double with carbines at ready. Without waiting to take cover, the Marines start firing o.s. 654C

655 LONG UP-ANGLE SHOT TWO SPACE MEN 655
They are preparing to annihilate the trucks below when the bullets strike them. One of them falls woodenly. The other resists longer, stepping forward with his arms starting to meet in the deadly position -- only to be stopped in his tracks, knocked out so that he falls grotesquely and rolls with increasing speed down the broad Capitol steps.

656 MEDIUM SHOT RUSS (R) 656
as he races back to passenger side of HF truck #10. He grabs phone from Carol.

EXT. HF TRUCK #10

657 CLOSE SHOT RUSS (R) 657

RUSS
(into radio phone)
Keep firing at saucers! Continue fire!

658H PP-C MEDIUM FULL SHOT CAPITOL INCLUDING SAUCER 658H PP-C
Saucer raises its stem and goes aloft, getting its ray warmed up to annihilate the trucks.

659 MEDIUM FULL SHOT HF TRUCKS #10, #11, #12 659
Their weapons swerve, their electric growl sound comes over, aimed at the saucer o.s.

660H PP-C FULL SHOT OVER CAPITOL 660H PP-C
The saucer which had been on the ground has succeeded in getting aloft but it is in trouble. The second saucer which we saw glide by the Capitol is also in difficulty. As the two saucers gain altitude, they start to wobble over the Capitol.

661 thru 663 FULL SHOT (THREE CUTS) (R) 661 thru 663
of gunners on HF trucks aiming at saucers.

664 H-PP FULL SHOT LEFT WING CAPITOL (H-MINIATURE) 664 H-PP
The saucer has glided by, is now smashing into the columns of the Capitol. Soldiers run down the stairs to avoid falling masonry.

665 thru 667 CLOSE SHOT (THREE) (R) 665 thru 667
Gunners reacting to crash.

668 H-PP FULL SHOT (H-MINIATURE) 668 H-PP
Part of the saucer can be seen to come to rest on the stairs of the Capitol.

669 ANOTHER ANGLE (R) 669
HF gunner excitedly firing on remaining saucer.

670C-L thru 672 THREE CUTS (VERY CLOSE) (R) Man pulling half-grown boy by hand. Two girls running breathlessly. 670C-L thru 672

673H PP-C FULL SHOT (H-MINIATURE) The second saucer is crashing into the dome of the Capitol as masonry falls from above. 673H PP-C

EXT. HF TRUCK #10 - DAY

674 MEDIUM SHOT RUSS AND CAROL (R) Russ is standing beside the truck, the phone still in his hand. Carol steps out on running board. They both stare out at o.s. destruction. 674

675 H-C LONG SHOT CAPITOL AREA (MATTE PAINTING) Scene of destruction. Suddenly all becomes very quiet. 675 H-C

676 H-C (MINIATURE) The Capitol dome is flaming in b.g. and a few stragglers are running down the stairs of the Capitol. The all-clear is suddenly heard over scene. 676 H-C

INT. HF TRUCK #10 - DAY

677 GROUP SHOT RUSS CAROL AND DRIVER The all-clear is continuing to sound in b.g. 677

VOICE
(over radio)
The present danger is ended.

678 CLOSE SHOT GUNNER LISTENING HF TRUCK #11 678

VOICE
(over radio)
The present danger is ended.
All units report to your commanders for further orders.

679 CLOSE SHOT DRIVER LISTENING HF TRUCK #12 679

VOICE
(over radio)
The present danger is ended.
All units report to your commanders for further orders.

680 CLOSE SHOT CAROL AND RUSS 680
peer up into sky. Sound of the all-clear still comes over. Radio can be heard faintly, as CAMERA PANS up into sky.

VOICE
(over radio)
The present danger has ended.

DISSOLVE TO:

EXT. BEACH - DAY

681X SHOT OF SKY 681X
as a seagull flies through, PAN DOWN.

DISSOLVE TO:

EXT. BEACH - DAY

682 MEDIUM SHOT CAROL AND RUSS 682
They are resting under the shade of an umbrella. Russ is lovingly building a beautiful sand castle over Carol's feet. She is resting against a canvas support reading a newspaper.

RUSS
Don't wriggle.

CAROL
Here's what it says: 'The President has ordered that Project Skyhook be rebuilt and the Space Exploration Program continued under the direction of Doctor Russell A. Marvin. ...The United Nations Assembly today voted unanimously to award a Gold Medal to Doctor Marvin...' etc., etc., etc.

RUSS
(mocking her)
--- and to Mrs. Marvin goes Doctor Marvin's undying gratitude for her sacrifice, devotion, patience, trust, love, etc., etc. etc.

682 CONTINUED: 682

As he says his line Russ pulls Carol up on her feet and the sand castle disintegrates. They walk toward the edge of the water.

683 ANOTHER ANGLE 683
as they walk away from camera toward the ocean.

684 MEDIUM SHOT RUSS AND CAROL 684
at edge of surf.

RUSS
Nice day.

CAROL
(taking it in)
Nice world.... I'm glad it's still here.

RUSS
(soberly)
...and still ours.

He takes her hand as they stand there.

685 REVERSE ANGLE 685
CAMERA PULLS BACK and UP quickly leaving them silhouetted against the sparkling sea at the edge of the surf.

THE END